

THE JOHNS HOPKINS NEWS-LETTER

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Spring Fair Chairs Chosen Co-Chairs Choi and King-Shey Select Hollywood Theme

by Tandy Aye

"Hollywood will be the theme for the 1993 Spring Fair," announced newly selected Chairs Brian Choi ('93) and Bruce King-Shey ('95). This year Spring fair will be held from the sixteenth to the eighteenth of April.

It was King-Shey who came up with the idea of Hollywood as part of his proposal for this year's fair.

"It was really hard trying not to repeat any of the themes. It seemed like every idea you could think of had already been done," King-Shey said.

"I think Hollywood is a really workable theme. There are a lot of things we can do with it," said Choi.

Some ideas that Choi and King-Shey are thinking about implementing this year include: a parade, a booth where students can dress in costumes and have their pictures taken, and a movie-ride where students watching the movie really feel like they are experiencing the actions. The Chairs are also trying to diversify and increase the number of games and rides for the Midway Games and Fair Way rides.

"However it all depends on our budget," added Choi.

Choi and King-Shey wanted to be Chairs because Spring Fair had been a really positive experience for both of them. Having been Chair of the Nonprofit Committee for Spring Fair last year, Choi wanted to become more involved.

Choi said, "I really wanted to give back to the University. Spring Fair is one of the only weekends on which everyone is relaxed and comes out to have

'Spring Fair is one of the only weekends on which everyone is relaxed and comes out to have such a great time.'

such a great time. Usually everyone is complaining or stressed out. I want to make that weekend really enjoyable."

"It totally blew my mind that students could be in charge of a project this big. I thought it was great that everything was student-run and really wanted to gain this once in a lifetime opportunity of planning something of this size," said King-Shey.

Applicants had to create a proposal for Spring Fair '93 and

were interviewed by the members of the Committee on Committees (COC), Jane Gentil, the Assistant Director of Student Activities, and Robin Steckler, one of last year's Co-Chairs. It was up to the Committee on Committees to choose the two Chairs.

Margaret Lee, Chair of the Committee on Committees, said, "Although we only had 5 applicants for the position the decision was really difficult because everyone was very well qualified."

The COC based their decision on who they thought could best offer their time, energy, and suggestions.

"We tried to match two people who would be great in working with one another. We're really confident and happy with our choices," said Lee.

Choi and King-Shey have already begun their duties as they select chairs for the different committees for the fair.

"The application process has begun and we really are looking forward to working with people who are interested in making Hollywood '93 a success," said Choi.

King-Shey said, "I am all excited and can't wait to dive into the ideas for this year."



File Photo
United States Army Cadet Command Head, Major General Wallace Arnold, addresses Hopkins ROTC members during the 4th Brigade's October command briefing. Homosexuals are not allowed to participate in the Senior ROTC program under existing DoD policy.

Homosexuals and the Military Students Split on Lifting of Ban On Gays in Green

by Craig F. Warren

The debate over gays in the military intensified last week as the Navy drew flak for its policy requiring scholarship cadets to repay their tuition money if they acknowledge that they are gay, and the President-Elect Bill Clinton continued to support his campaign pledge to lift the Federal Government's policy banning gays from military service.

The debate is of particular interest to Hopkins in light of the events of two years ago when the Hopkins Gay and Lesbian Alliance (GALA), now the Bisexual-Gay and Lesbian Alliance, attempted to force the University to remove Army ROTC from the campus. GALA claimed that the AROTC program violated the University's non-discrimination policy.

In response to GALA's con-

cerns in February of 1991 University President William C. Richardson released a statement in which he said that Hopkins would work with other universities, "to encourage the Department of Defense and the US Congress to reevaluate and change the current policy."

The statement also said that the University would issue an interim report in January 1993, and that

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Hopkins Office Loses \$2,000 Loan Check Student Accounts Alleged Negligence Results in Loan Check Void

This is the first in a series of articles dealing with student concerns about services provided by the University.

by Craig F. Warren

"They lost \$2,000 because they're idiots," said junior Heather Baston. Baston is referring to the Office of Student Accounts and the amount of her student loan check. Baston claims that negligence on the part of Student Accounts resulted in the declaration of her loan check as void.

On Friday, November 6 Baston received notification that her loan check was in and that she would have to come to Student Accounts to sign for it. Baston did not receive the notice until after the office had closed, and was not able to visit the office until the following Tuesday.

When Baston visited the office on Tuesday she looked at the

check and had some questions about the disbursement amount. Baston then asked the employee, identified as Kevin Rogers, if she "could get a copy of the check to take to financial aid and the loan company." Baston said that Rogers refused to make a copy for her. Another employee intervened and made a copy of the check for Baston.

The following day Baston went to Student Financial Services to address her questions about the check. Baston was unable to return to Student Accounts until Friday. Her check expired on Saturday. Loan checks are good for 90 days after their date of issue.

According to Baston her check's issue date was August 14, and it had been forwarded to Student Accounts on September 3, but as has already been stated Baston was not told that the check was in until November 6... three months after Student Accounts

received the check.

When Baston signed the check on November 13 she explained to Rogers that the check had to be deposited immediately because it would be void the next day. Baston said that upon being told this, Rogers "mocked me and my accent, and sarcastically said aren't you so helpful." Baston is from Texas and has a slight accent.

Baston then showed Rogers the expiration date and asked that the check be deposited that day. At this point Baston said that Rogers "was very mocking and put on more of a drawl than I have."

Rogers claims that this incident did not occur. "I remember her very well," said Rogers when questioned. According to Rogers, Baston told him that she was coming to cash the check today because it would be past due on Saturday. "She told me more about the check than I

knew," said Rogers. Rogers also denied Baston's claim that he treated her in an unprofessional manner.

Student Accounts Supervisor Beth Bishop supported Rogers' story and said, "I feel that my people handle themselves nicely and professionally at the front window."

On Monday, November 16 Baston received a notice from Student Financial Services dated November 13, telling her that her loan check was void. Baston called Student Financial Services and explained to them that the check should have been deposited on the 13th. Baston also called Student Accounts and was told that the check had been deposited on Friday. Baston was also told that the head of Student Accounts would be notified of Rogers' alleged

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File Photo
Director of Student Financial Services Ellen Frishberg

This Week

Disney's at it again with the film "Aladdin." In this contemporary version of the age-old classic, Disney brings out their magic that amazes and delights. Look inside in **Arts** on page 8 for more.

Are you reading this newspaper with contact lenses. Be warned! If you use disposable contact lenses you might be exposing yourself to unnecessary risks. **Science** investigates on page 14.

Lady Jays Basketball gave the Green Terrors of Western Maryland lashing

they'll remember. Read how they did it in **Sports** on page 16.

The recent publication of the Black Students Union's Demands have stirred up investigations on Hopkins' minority policies. Look inside in **Editorials** on page 4 for more insight.

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News Analysis

Asian Americans and Johns Hopkins

by Timothy S. Min

"Go home Niggers, Chinks, Gooks, Jews!" Are these the words on an Aryan Nation's newsletter? No, they are graffiti on the wall of a men's room on the D-level of the MSE library. In the past few months, racial questions have increased on the Homewood Campus. The demands by the Black Student Union and the article in the *Spectator* last school year claiming that black applicants' SAT scores are raised 200 points have led to controversy and debate among the students.

Yet, Asian Americans, a sector of the Hopkins community, have recently come forth with demands. According to the 1991 Office of the Registrar's report,

18 percent of Arts and Sciences students and 20.6 percent of the Engineering students are Asian Americans.

In the mid 1980s controversy over admissions policies of elite schools in the country led to federal investigations and law suits. Asian Americans charged elite schools with using discriminatory quotas to limit the percentage of their enrollment. The schools included in the accusations were Harvard, Yale, Princeton, Stanford, UC Berkeley, and UCLA.

All the Universities denied the use of quotas against Asian Americans. But due to the rising pressures by the media and Asian Americans, the institutions carried out their own internal investigations. After the in-

vestigations, Brown University admitted that Asians had been "treated unfairly." Stanford allowed the possibility of "unconscious bias." In 1989, Berkeley Chancellor publicly apologized for "disadvantaging" Asian American students.

The whole controversy began when Asian American student groups from eastern colleges, the East Coast Asian Student Union (ECASU), surveyed 25 eastern universities about Asian admissions and white admission rates. The study concluded that Asian applicants' admission rate was lower than white students'. For instance, according to university sources, admissions rate at Berkeley's College of Letters and Sciences in 1984 was 51.9 percent while Asian students' admis-

sions rate was about 45 percent. A *Los Angeles Times* reporter claimed it at 34.4 percent. Another conclusion by ECASU was that the admissions rate of Asian American applicants did not reflect the increase in applications.

In the past several months, discussion among Asian Americans at Hopkins has grown. In the November 6 issue of the *News-Letter*, Albert Su, a junior, outlined "12 Asian Demands." His eighth demand was "A full report on the admissions policies of Asians at Hopkins, including the use of quotas or different admissions standards."

In an interview, Director of Admissions Richard Fuller

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Asians in the Ivory Tower

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explained various elements of the admissions process. In 1985, the incoming class had 79 Asian American students, 11.7 percent of the class of 667. Seven years later, 1992 incoming class had 225 Asian American students, 26 percent of the class. Thus, Asian American students' enrollment has increased.

Fuller also stated that the decreasing acceptance rate of Asian Americans parallels the increase in Hopkins selectivity. The acceptance rate of Asian American applicants was 50 percent in 1990; 44.1 percent in 1991; and 38 percent in 1992. Comparatively, the general acceptance rates in those years were: 54 percent in '90, 49 in '91, and 43 in '92.

Fuller explained the discrepancy between the Asian acceptance rate and the general acceptance rate. For example, in 1992, the general acceptance rate was 43 percent, while for Asian Americans it was 38 percent. The high percentage of Asian applicants in the sciences brought down the overall Asian American admissions percentage. 1992's acceptance rate for natural sciences applicants was 29 percent. Fuller said that the "disproportionate representation of Asian American applicants in the sciences" reduced the Asian American acceptance rate.

The goals of the Admissions Office according to Fuller are to "create enough interest to prospective students and to choose people qualified [for the University] and [who are as] diverse as possible. . . . We try to make progress [in diversity] every year." Asian Americans comprise 2.9 percent of the U.S. population (1990 Census Bureau Report) while they are almost 19 percent of the Hopkins student body.

Fuller implied that the overrepresentation is due to the high percentage of Asian American high school students who go on to college. He added that Asian Americans are not considered "minorities" per se because they are not underrepresented at Hopkins.

Recently, Asian American students have voiced their desire for more Asian American professors. Su's 12 demands included an "increase in efforts to recruit Asian faculty in underrepresented fields" and "employment of Asian administrators." According to the Provost's Special Assistant and Affirmative Action Officer, Yvonne M.

Theodore, 8.3 percent of the overall faculty at Hopkins are Asians.

Theodore noted that Hopkins "implements federal definitions of Equal Opportunity programs in taking positive steps to recruit, promote, and provide opportunities for minority groups which include Asians. . . . We hire the most qualified under the principle of fairness and true opportunity without those positive steps violating others' rights." She tries to "stay away from the media's definition of Affirmative Action." According to Theodore, there have been 3 complaints filed by Asian Americans under the Affirmative Action laws between April 1989 and July 1992.

Along the lines of Theodore's explanation of employment policies, President Richardson expressed his dedication to diversity in a letter to the *News-Letter*. He admitted, "In my view, the University is overwhelmingly white. . . both in the administration and in the ranks of the faculty." As of 1992, there is only one Asian American administrator. There is no Asian American full time staff in the Office of Admissions nor Asian American faculty in such departments as Political Science or History.

Junior Aneesh Chopra also agreed that there is a shortage of Asian faculty especially in subjective areas such as English and Political Science. He said, "These areas are subjective and so diversity will enrich the education. . . with more perspectives." Chopra continued, "You learn math formulas the same way from anybody, but subjective areas like literature and politics can benefit from Asian American faculty."

Richardson went on to say, "in order to maintain its commitment to excellence. . . Hopkins must continue its search for persons in all racial and ethnic groups. . . more fully reflect[ing] American society."

"The University is committed to providing the best possible education. . . by recruiting outstanding faculty and staff who will be role models and inspirations to all our students," said Richardson.

Richardson said further in the letter that "through course work and various special programs we should work to improve our understanding of each other's cultures and histories." Some improvements in this area include the addition of a Japanese

language course this fall. Also this year, a new minor in Multicultural and Regional Studies is offered. Dr. Michel-Rolph Trouillot initiated the program which allows students to choose from various areas such as Africa, China, or East Asia. Yet the only Asian languages offered at the university are Chinese and Japanese. There are still no substantial courses other than ones on China and Japan. Trouillot said that as the minor grows, course offerings will increase.

Brian Choi, a senior, read Su's demands and felt they had good points. "But," he said, "I don't agree on everything."

On the other hand, Chopra, a member of the Inter-Asian Council (IAC) and South Asian Society, stated that the administration has taken positive steps to meet the needs of Asian Americans. According to Chopra, "they [the administration] are doing well with limited resources. In reference to the new minor in Regional Studies, he said, 'I like it. . . it opens doors to many.' As a voting member of the Arts and Sciences Committee on Curriculum, Chopra said the new curriculum passed without much controversy. He was impressed that the program was pushed by faculty rather than by students.

Still, Chopra believes additional changes are needed. He expressed the need of Asian staffs in the Counseling Center. Chopra reemphasized the importance of the IAC. It was not until last year that the IAC was formed. According to the chair of the IAC, the purpose of the group "is to collectively voice the needs of the Asian community at Hopkins. . . . One of those objectives is to promote ethnic awareness through education, cultural programming, and social interaction."

Yet, a junior Asian female student said, "The IAC doesn't do anything but hold dances." Chopra asserted that the IAC will facilitate a greater voice for Asian American students' needs.

Ray Wang, Treasurer of Student Council, Chair of the SAC Executive Board, and CSA (Chinese Students Association) member expressed the necessity for students to voice their needs and opinions. He said, "It is essential for all students to raise concerns and express problems faced whenever possible."

"The Asian community has for too long kept silent," said Johnny Wu. "I think it is time that they voice their opinions."

JHU Volleyball Upgrade Sought

Men's Club Volleyball Team Seeks NCAA Varsity Status

by Sanjay Mehta

The Hopkins men's volleyball club team is looking into becoming a varsity NCAA Division III intercollegiate team.

By becoming varsity and a member of the U.S. Volleyball Association (USVBA), the team will become eligible to compete

in NCAA sanctioned post season play. (However, the NCAA men's volleyball tournament still has to be established.) Currently, it is up to Bob Scott, the Director of the Athletic Center, to decide whether the team can become varsity or not.

"At this point our budgets are already established for the 92-93

school year, but we will consider it for next year," said Scott.

However, the USVBA sponsors a certain number of club volleyball teams from around the country to become varsity. The Hopkins team has been offered such a sponsorship to cover the costs of converting from a club to a varsity team. Planning for use of the gym for practices, transportation and coaching staff are other issues aside from financial issues that are being considered before a decision can be made.

Scott continued to say, "We are looking at other volleyball programs in both the Mid-Atlantic Conference (MAC) and University Athletic Association (UAA) to see what approaches they are taking towards making volleyball a varsity sport."

Interests in turning varsity arose when the Hopkins team had a 12-0 record against teams from the MAC and other surrounding areas last year.

Vadim Finkelstein, the captain of the team, said, "We had an undefeated season last year as a club team, and the team would love the chance to prove themselves this year on a varsity level."

Last year's performance was their best performance since the team was started four years ago. They defeated many of the teams including those that were varsity

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Tamara Zurowskis

SC President Sadow, SC Secretary Van Horne, and Spring Fair Co-Chair Bruce King-Shey.

Boswell and Moore Brief SC

Multicultural Issues Top Agenda at Last Meeting of Year

by Bill Van Horne
Student Council Secretary

Student Council received an update on the University's progress in addressing multicultural issues and concerns at its regular Wednesday night meeting. Dean of Students Susan Boswell and Director of Multicultural Student Affairs Janet Moore briefed the Council on the University's accomplishments of the past semester.

Dean Boswell said that the office of Homewood Student Services has recruited a more ethnically diverse staff. She noted that both the orientation programs and residential life staff now ad-

ressed issues of multiculturalism in their programs. Boswell said that the Dean of Students office had provided funding for various activities for minority student groups.

Boswell informed Council that the class schedule now contains a new multicultural concentration listing, which reads "faculty identified courses which include some discussion on race, ethnicity, gender, and non-western cultures."

Moore highlighted various events and programs sponsored by her office of Multicultural Student Affairs this past semester. She listed a wide variety of publications, lectures, seminars,

committees and outreach services provided with the assistance of her office.

Student Council also received the final reports of all standing and independent committees and class governments for the fall semester.

The Student Council will hold a special meeting on Wednesday, December 9, to vote on confirmation of the new Milton S. Eisenhower Symposium Chairs for next year. The Council's next regular meeting will be on Wednesday, January 27, 1993, at 7 p.m. in the Shriver Hall Board Room.

Council In Brief

•President Peter Sadow swore in Christopher Gregg as the Vice-President of the Class of 1994.

•Council confirmed the nominations of Brian Choi and Bruce King-Shey to serve as Spring Fair '93 Chairs. Tara Girven will serve as the Spring Fair '93 Treasurer.

•Board of Elections Chair Brian Kennedy said that primary and

general elections will be held on March 9 and 16, 1993, for the Student Council Executive Board and Young Trustee elections. Petitions will be released in mid-February.

•Council revoked the charters of the Teach for America and Study Abroad Forum groups.

•Council approved a proposal to Student Support Services Co-

Chair Chris Drennen to purchase and rent a new radio communication system. The Dean of Students, Student Council, and Spring Fair will equally split the \$4,092 cost for new equipment.

•President Sadow announced that the University would either publish a new, corrected version of the *Student Directory* in February, or simply publish an errata which lists corrected names

Students Speak on Homosexuals

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during the 1995-96 academic year the University would create a task force to evaluate the Department of Defense's progress on the issue. Clinton's first 100 days in office may make the whole issue a moot point.

Under current Army ROTC Cadet Command regulations, "Homosexuals may not be enrolled in the ROTC Advanced Course." However, they "may request limited participation in the SROTC program as auditing students." This participation is limited to enrollment in military science courses, and involvement in, "applicable ROTC student organizations, if they meet the eligibility requirements of those organizations."

Cadet Command regulations are determined by the Department of Defense. Secretary of Defense Dick Cheney recently said that the termination of the military's ban on homosexuals would be, "detrimental to morale."

Hopkins students held varied and strong feelings on the topic of gays in the military and on the scholarship repayment policy.

"I believe that a uniform policy should be adopted as soon as possible, and that we, as Americans, should all work together to ensure the most satisfactory arrangement possible," said senior Les Williams.

"I think that as long as someone demonstrates that they are competent, and as long as they can live by the rule and maintain the discipline required, then sexual preference should not matter," said junior Chen Reis, "There are homosexuals who

have demonstrated that they are competent."

Reis added that the scholarship repayment policy, "makes sense in light of the policy that gays are not allowed in the military. I don't think it's right, but I understand why it's there."

Senior Leon Atterbury vehemently disagreed with Reis. "Homosexuals should not be allowed in the military because of the problems they would cause," said Atterbury, "Heterosexuals would be extremely uncomfortable knowing they are sleeping and showering with gays. The

remark is reminiscent of that made by former GALA President Paul DelGrosso in September 1990. "This isn't anti-ROTC," said DelGrosso of GALA's efforts to remove ROTC from the campus.

Davison added that, "People compare it to integrating African-Americans into the Army, but that's a bogus comparison." Davison pointed out the Chairman of the Joint Chiefs of Staff General Colin Powell stated that one is a benign skin color difference, while the other is a behavioral difference.

'There are homosexuals who have demonstrated that they are competent.'

trampling on the rights of heterosexuals just to please homosexuals is wrong," concluded Atterbury.

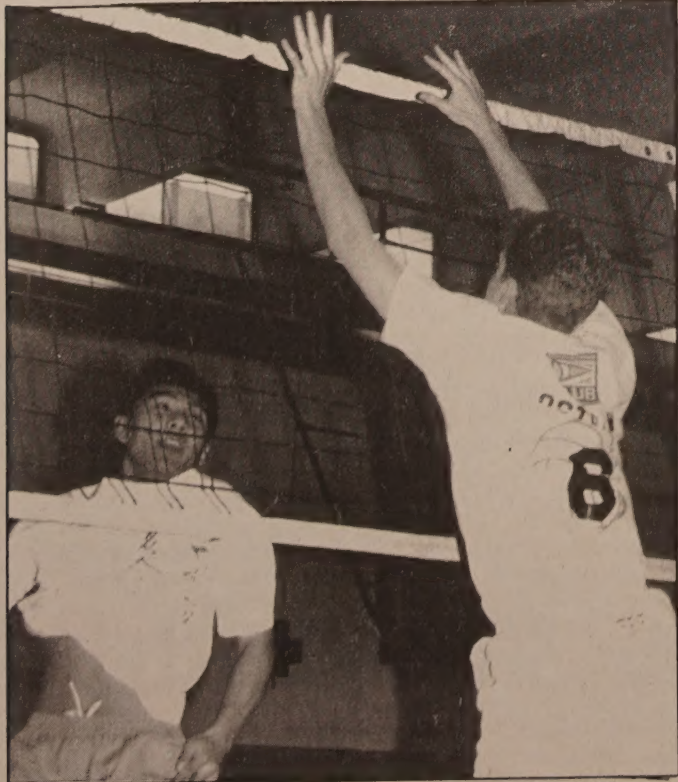
He added that, "lying about one's sexuality to get a military scholarship should be penalized by forcing the recipient to pay back the money."

"I don't see what the big deal is," said senior Nathan Bean, "It's obvious that there are gays in the military and it's also obvious that competence is not related to sexual preference."

Classmate Michelle Davison disagreed, and feels that gays should not be allowed in the military. "It's not anything against homosexuals," said Davison, "It's just extraordinarily impractical." Davison's

JHU field hockey star Valerie Humbert felt that allowing gays into the military would, "create major problems in the military." "I think we're going to lose a lot of good people because of it," said Humbert. "This is not to say that gays won't be good soldiers, but that we're going to lose a lot of good officers and and prospective officers." Humbert is alluding to reports that hundreds of present and prospective commissioned and non-commissioned officers would leave the service if the ban was lifted. "I think it's going to take a long adjustment period," added Humbert.

Do you have an urge to write? If so, call the N-L at x6000. We want YOU to write for us.



JHU Men's Volleyball Club members leap into action.

What Happened to the Check?

Continued from page 1
lack of professionalism.

On Tuesday November 17 Baston received a copy of a letter that Students Accounts had sent to her loan company. This letter stated that the check had been voided because the student had refused to sign for it. After receiving this letter Baston called Student Accounts and was told that the check had not been deposited on Friday, as a representative from that office had told her.

The Student Accounts representative assured Baston that the loan company would issue another check and that Student Accounts would make a note not to charge Baston any late fees. Baston was also told that the matter was now being dealt with by Student Financial Services and that she would be sent a notice when the new check came in 3-4 weeks.

Student Financial Services then told Baston that they had received the check from Student Accounts on the morning of Tuesday, November 17, and had written Baston a letter at that time. Student Financial Services also told Baston that it was the loan company's option as to whether or not they would issue another loan check.

According to Director of Student Financial Services Ellen Frishberg, "Usually we receive loan checks made co-payable to the school and the student." Frishberg stated that an entrance interview is required before students sign their loan checks. If an entrance interview has already been conducted the check is forwarded to Student Accounts where a notice about signing their

loan check is placed in the student's registration packet.

Under Federal law the University is required to hold the loan checks of freshmen for thirty days. If the loan check is for a freshman or if the check was not

'We do everything we can...to ensure that students get their loan money.'

in at registration, "Student Accounts sends out six notices about loan checks to the student's campus mail box telling the student that their check is in and to come in and sign in."

"We do everything we can, and so does Student Accounts, to

ensure that students get their loan money," said Frishberg, "We try to turn checks around as quickly as possible." Frishberg added that it was "very, very rare to hear about this type of thing happening."

"We are not in a position to discuss Miss Baston's financial relations with the University," said Bishop. "She did not follow through on something she had to do and is being penalized under federal statutes."

Bishop added, "I know what she created for herself, but that's as much as I can say under the Privacy Act." Bishop also asked why Baston had contacted the *News-Letter* instead of her office about the incident.

"This is after they failed to process my loan last year," said Baston, "I'm tired of fighting these people to get my loan check."

Varsity V-Ball in '93?

Continued from page 2
like Lebanon Valley.

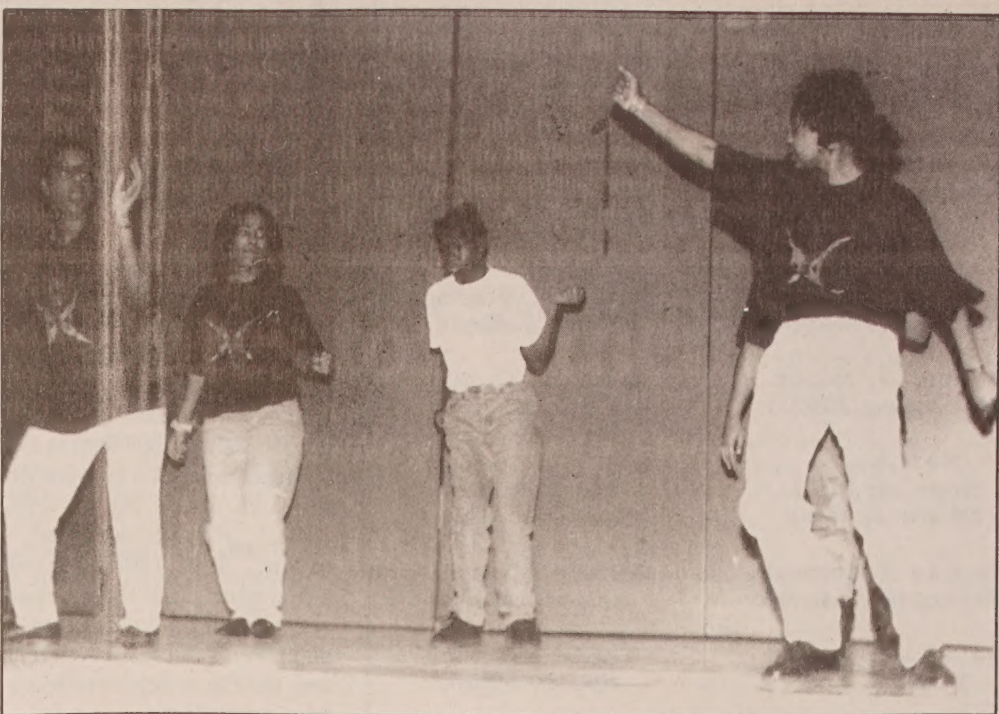
Aside from the athletic challenges the team had to face, the coach quit midseason last year and grad student Jeff Cammerata took over the position. Club members felt that he deserved much of the credit for last season's success. Graduating only one player, the team looks forward to another successful season with many experienced players including junior Olym-

pians Johnny Eming, Dennis and Vadim Finkelstein.

This year's head coach is Graham Martin. He was not able to be reached for comments on the decision of whether or not the team should turn varsity. However, the club members have said that he is only involved with the coaching aspect.

The decision will probably not be made until after the start of the '93 volleyball season.

This is the last issue of the semester for you dedicated *News-Letter* readers! We shall return in January. Til then, study hard!



Apollo Night '92.

The Thursday before Thanksgiving the Black Student Union held its Second Annual Apollo Night. The event was modeled after the popular late night television show "Showtime at the Apollo." The event was held in the Glass Pav, and was attended by students from Hopkins and other area schools.

Photos by Brendon Kruk.

It's So Hard to Say Goodbye

This is the last edition this semester, and our last issue as News Editors. Special thanks to all of our writers. We couldn't have done it without you, and we hope that you will continue to write for our replacement.

Don't forget the N-L Christmas party on December 13

in the Clipper Room.

Thank you's also go out to Student Council Secretary Bill Van Horne (Council minutes and voting records), Campus Security's Orin Hughes (Community Crime Report), the photo staff, the Copy Editors, and the Editors in Chief. All of these people

played important roles in the production of the News section this semester. Happy holidays and good luck next semester.

Tandy and Craig

Want to write for the N-L next semester? Call us at x6000.

Community Crime Report

11/18
•2900 N. Calvert St. Between 8:30 am and 9:00 pm. Unknown suspect stole 1988 Honda Accord.
•200 Wyman Park Dr. Between 9:00 am and 1:45 pm. Unknown suspect took Sony CD player and 3 CD's from 1988 Ford. Value \$345.
•100 E. 27th St. Before 7:30 am. Unknown suspect broke window to 1988 Toyota and removed flashlight. Value \$5.

11/19
•Unit E. 33rd St. 3:00 am. Suspect grabbed victim's purse. No injury. Value \$46.
•Unit Art Museum Dr. 1:36 am. Arrested suspect used tow truck to pull parking meter from ground. Value \$900.
•Unit Art Museum Dr. 1:30 am. 2 suspects used tow truck to pull Hamilton money change machine from where secured. Value Unknown.

11/20
•200 Blk. W. 29th St. 12:36 am. Two males entered business and removed hair products. Value \$233.05.
•3800 Blk. Canterbury. 3:00 pm. Suspect pushed victim to ground and stole purse. Value \$90.
•3300 Blk. Greenmount Ave. Before 9:30 pm. Unknown suspect broke window to 1979 Chrysler and removed amplifier. Value \$250.
•3200 Blk. Greenmount Ave. 2:46 am. Unknown suspect removed lock to door and entered business. Unknown if any property taken.
•3100 N. Charles. Before 6:30 am. Unknown suspect broke window to 1992 Ford and removed jacket. Value \$100.
•300 Blk. Ilchester Ave. Before 8:00 am. Known suspect removed stereo from victim's residence. Value \$950.
•3200 Blk. Guilford Rd. Before 7:45 am. Unknown suspect attempted auto theft.
•2700 Blk. N. Calvert. Before 11:30 am. Unknown suspect removed TV from kitchen. Value \$235.

11/21
•2700 Blk. Guilford Ave. Midnight. Unknown suspect pryed open window, removed 2 TV's and a VCR. Value \$1793.
•300 Wyman Park Dr. 2:15 pm. Arrested suspect stole victim's bike.
•2900 Blk. N. Calvert St. Before

6:00 pm. Unknown suspect forced entry to apartment, stole Stereo. Value \$400.
•3500 N. Charles St. Before 7:30 pm. Unknown suspect stole 1990 Honda Accord.
•3100 Blk. Calvert St. Before 6:30 am. Unknown suspect stole 1987 Toyota.
•300 E. 33rd St. Before 11:00 am. Unknown suspect removed license tag from 1989 Honda.
•300 Blk. E. 26th St. Before 6:00 am. Unknown suspect entered and removed cash and coat. Value \$430.
•600 Blk. E 34th St. 5:26 am. Arrested suspect attempted theft of VCR.

11/22
•3500 Blk. Chestnut Ave. Between 3:30 and 5:40 am. Entered business through skylight and took U.S. currency from register.
•4400 Blk. Old York Rd. Between 11:15 pm and 7 am. Property taken from vehicle.

11/23
•3400 Blk. Greenway. Before 7 am. Tires taken from vehicle.
•200 Blk. E University. Two rolls copper tubing taken from construction site.

11/24
•Unit Blk. W 27th St. 1:25 am. Door forced open; VCR taken.
•500 Blk. W University. 3:10 pm. Victim's purse grabbed.
•300 E 30th St. 11 am. Tool box and plumbing tools removed.
•Unit Blk. E 33rd St. 2:45 pm. Virginia Slims taken.
•2600 Blk. Guilford. 4 pm. 19" TV taken from home.
•2800 Blk. Calvert. Before 6:30 pm. Front door kicked open and 27" TV taken.
•27th and Guilford. 1:30 pm. Victim struck in face and money stolen.
•400 Southway. Before 8:30 am. Clothes taken from car.
•3400 Blk. Calvert. Before 11 pm. TV taken from dwelling.

11/25
•3000 Blk. St. Paul. Before 9 am. Nissan Maxima taken.
•200 Blk. University. Before 5 am. Key pad taken for copies.
•3000 Blk. Guilford. 9 am. Tapes, answering machine, radio, VCR taken from living room.
•400 Blk. E 31st. 3:45 pm. 2 Books taken from store.
•200 Blk. 29th. 1 pm. Suspect caught taking a bottle of medicine.
•2800 Blk. Guilford. Before 3:30 pm. VCR taken from living room.

11/26
•500 Blk. 25th. 8 am. Stereo and speakers taken from van.
•300 Blk. E 33rd. 2:30 am. CD player, glass taken.
•3700 St. Paul. Knife used to assault victim who was robbed.
•2800 Blk. 3 pm. VCR and money taken.
•3400 Blk. Okenshaw. 6 pm. Deck chairs taken.

11/27
•700 Blk. W 36th. Before 10 am. Concrete lions taken from porch.
•3200 Blk. Burclay. 4 pm. Family took computer system.
•2700 Guilford. 4 pm. Two males took mail bags from US mail jeep.
•500 Blk. 38th. 1 am. Property taken from house.

11/28
•2700 Blk. Calvert. 3:30 pm. Shopping bag taken from porch.
•3200 Blk. Greenmount. 6:50 pm. Suspect caught stealing bed sheets.
•Unit Blk. 33rd. Afternoon. Property taken.
•Unit Blk. W 27th. 11 pm. Money taken.
•3700 Greenway. Before 9 am. Honda Accord taken.
•2700 Blk. N Charles. 12:30 pm. Living room ransacked. Office ransacked and office equipment taken.



Dates to Remember

for electing a Young Trustee

JANUARY, 1993

JANUARY 25 - - FEBRUARY 10, 1993

Petitions and Biographical Information forms will be available at Steinwald Alumni House, 3211 North Charles Street.

FEBRUARY 4, 1993

An information meeting for candidates and prospective candidates will be held for the benefit of all members of the undergraduate class. This informal meeting will provide information about the duties and responsibilities of trusteeship. Present Young Trustees are invited to attend to answer your questions and to encourage your participation. Meeting will be held in the Glass Pavilion at 4:00 p.m.

FEBRUARY 12, 1993

Petitions and biographical information must be returned to Steinwald Alumni House by 5:00 p.m.

MARCH 9, 1993 (PRIMARY ELECTION)

Ballots will be available for all undergraduates at the polls.

MARCH 16, 1993 (GENERAL ELECTION)

Ballots will be available for all undergraduates at the polls.

PLEASE PLACE THESE DATES ON YOUR CALENDAR

Candidate statements will be printed in the February 26 issue of the *News-Letter*.

If further information is needed, please call Patricia Bright at 516-8132.

IMPORTANT NOTE:

Election results will be posted by 5:00 p.m. on the day following the election on the glass enclosed bulletin board at the south entrance of Gilman Hall and at various other locations on the campus.

THE JOHNS HOPKINS
NEWS-LETTER

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The *News-Letter* is published every Friday during the academic year by the students of The Johns Hopkins University. The views expressed herein do not necessarily represent those of the editorial board. Correspondence should be addressed to Box 1230, The Johns Hopkins University, Baltimore, MD 21218. Telephone: (410) 516-6000. Business hours: Mondays and Tuesdays, 2-6 p.m. Ad deadline is 6 p.m. Tuesday before Friday of publication. All submissions become property of the *News-Letter*. Subscriptions: \$20 per semester, \$35 for full academic year. ©1992 The Johns Hopkins University. Circulation: 6700. No material in this issue may be reproduced without written permission of the Editors-in-Chief.

Editorial

What the *Hullabaloo's* About

It's December now and the 1991-92 edition of the *Hullabaloo* student yearbook has still not been printed. No one knows exactly when the yearbook will be distributed. Word from this year's *Hullabaloo* editor, Amanda Kim, indicates that the target date will be sometime this coming February. But no one knows whether that means in the beginning or end of February, and no one denies that further delays are possible.

Meanwhile, in a November 9 letter that was sent to parents to solicit orders for the 1992-93 yearbook, the *Hullabaloo* writes: "For a limited time, we have some remaining copies of the . . . 1991-1992 yearbooks available . . . This will be on a first come, first serve basis and when we receive your order we will mail the books to you." The statement misleads students and parents into believing that the yearbooks are already done and tries to solicit even *more* money for a book that has not been completed.

Those who have ordered the yearbook for last year have been left in confusion, and no explanatory letters from the *Hullabaloo* were sent to allay their concerns. Kim says that due to budgetary constraints, the *Hullabaloo* was unable to mail letters to those who ordered last year's book. Instead, this year's staff has fielded calls and letters from yearbook purchasers on an individual basis.

According to Kim, the delay in the 1991-92 yearbook came about largely because last year's editor, Evelyn Jerome, resigned her position in March. "We were very disorganized," Kim says. "Evelyn left without giving anyone previous notice. She didn't even establish a theme for the book." Jerome accepts a portion of the blame, but points a finger toward the 1990-91 staff for leaving her to complete *that* yearbook during first semester of last year.

Regardless of who is to blame for the yearbook's tardiness, the situation brings up problems ingrained in the structure of the *Hullabaloo* organization itself. Kim says that the group was left in chaos after Jerome left, and that no one really knew what was going on. Yet having leaders resign from a student organization is nothing new; there should always be a chain of command where someone is prepared to take over group leadership at a moment's notice. Any truly effective organization knows that it is bad policy to rely solely on one person.

In the case of the *Hullabaloo*, it's hard to believe that the 1991-92 staff could go through the entire year unaware that something as fundamental as the yearbook's theme was yet to be determined. Although the 1991-92 staff was abandoned by its leader, they should have had enough sense to ask for guidance from the administration for the emergency—especially since students and parents had *already* paid money for the yearbooks. Student Activities Director Bill Smedick has a commitment to



all Student Activities groups to help navigate them through such troubled waters.

Kim should be commended for making strides to ensure that the scenario for the 1991-92 book will not be repeated for the 1992-93 book that she is editing. She says that scheduling more regular meetings of her staff is on the top of her agenda. Kim also says that she has met with Smedick several times to talk about the status of last year's book as well as this year's.

But, no matter how much Kim and the *Hullabaloo* staff work toward producing a timely book, all their efforts are to no avail if student groups do not cooperate with the *Hullabaloo's* coverage deadlines. Although Kim says that the *Hullabaloo's* aim for the year is to expand its scope to cover all groups on campus, she should realize that if a group misses a deadline, the deadline must be upheld.

The problem with the *Hullabaloo* is not with its mission or with individual staff members. It's with the organization's structure. Kim and the various section editors should spend time revamping the setup of the *Hullabaloo*, recruiting more people for the production staff, and assigning clear, concrete deadlines that must not be tampered with.

Otherwise, it's only a matter of time before the *Hullabaloo* has a repeat performance of last year's follies.

Feedback

Letters

Course: *Oraculum*
Grade: Inadequate

To the Editors:

I am writing to correct an error that occurred in the Fall 1992 issue of *Oraculum*. The staff box on the inside cover is inaccurate. My name wrongly appears under the Assistant Editor heading. At the end of last year, Matt Hall, Greg Riely, and I were all elected to the position of Co-Editor by the *Oraculum* staff. My Co-Editors made a decision that is not acceptable. By the standards of any student group, a board member cannot be removed from his or her position without a vote of the entire staff and a good reason. They did not consult me on this matter and I was not aware that they had removed me from my position of their own accord until the publication was distributed.

In addition, when I read the Editor's Statement, I was upset because I felt it had a tone that was contrary to the purpose of the publication. I also was not consulted on its content. The *Oraculum* is supposed to be a serious publication that is full of information for both students and professors. The information aspect was fulfilled, but the tone was disrespectful, in my opinion. It will be hard for the magazine to gain respect if it treats its goal as a joke. I have found, in speaking to other students, that I am not the only person who feels this way. As everyone knows, the publication has had its problems in the past, but the office of the Dean of Homewood Student Services did not want to let this service end. Through the concentrated efforts of several people, the *Course Guide* was resurrected as *Oraculum*, and has been improving ever since.

The error in the staff box was completely unacceptable and unfortunately, there will be no action taken concerning it even though this issue was brought up to our faculty advisor. I wanted to set the record straight by this letter.

Marisa Barra

Greenmount Grub Gripe

To the Editors:

The article by Peter Cheng titled "Restaurants Offer Alternatives to Campus Food" [Cover-Letter—

9/11/92] has been a matter of concern for the Committee for Better Community Interaction, the subcommittee of the Student Council Committee on Community Affairs.

The Committee for Better Community Interaction found the descriptions of the Greenmount and Hampden areas to be discriminatory. Greenmount was described as an area offering "good eats" but that a person venturing into that area should "go in the day, or else travel in heavily armed groups of no less than twelve." Conversely, Hampden was described as "very, very Baltimore."

warned JHU minority males and JHU African-American males of the very real danger that they might encounter in Hampden, an area you vaguely described as "very, very Baltimore."

The CBCI hopes that in the future any articles that you may write which are related to Baltimore City will be more objective in scope.

Michelle R. Fulwider
Chairperson for the Committee on Community Affairs
JHU Student Council

Letters Policy

The *News-Letter* welcomes letters to the editors. Letters must be typed and double spaced and should not exceed two pages in length. Letters must be delivered to the Gatehouse by Tuesday at 5 p.m. for inclusion in that Friday's issue. All letters received become the property of the *News-Letter* and cannot be returned. The *News-Letter* reserves the right to edit for space, grammar, and clarity. Letters must be signed by at least one and no more than two persons, and the telephone number(s) of the author(s) must be included for verification purposes. Letters credited only to organizations will not be printed. The *News-Letter* reserves the right to limit the number of letters printed.

Unfortunately, at present there is little that the Committee can do to alter the composition and the mental attitudes of the people residing in these areas. What is of utmost concern to the Committee is the subjective way in which you described the areas in your article. The language you chose yielded a negative connotation in reference to the Greenmount district. The manner in which Hampden was described left the reader who was not familiar with Baltimore simply puzzled.

In light of the fact that Hampden is the seat of the Ku Klux Klan in Baltimore City, the CBCI believes the JHU student population should be equally cautioned before entering this racist zone. Due to the large number of students that must enter the Hampden area en route to the Rotunda and the increased number of racial incidents which occurred in the area last academic year (1991-1992)—the most prominent being the episode in which an African-American male was dropping off his Caucasian girlfriend when he was assaulted by a group of Caucasian males—the Committee feels that your article inadequately

New and Improved

To the Editors:

I would like to commend Dean of Homewood Student Services Larry Benedict and Dean of Students Susan Boswell for their greatly needed moral and financial support in upgrading the Johns Hopkins *News-Letter's* computer equipment. Without their efforts, the *News-Letter* would not be able to convert from archaic typesetting and cutting and pasting to state-of-the-art desktop publishing.

At the beginning of the next semester, a dream will come true for the *News-Letter*. In addition to the

installation of an entirely new and comprehensive system, the *News-Letter* will have the ability to publish without the impending threat of ten-year-old equipment failing at 3:00 a.m. on Friday morning. The new year will bring a new *News-Letter* thanks to Larry Benedict and Susan Boswell. The Young Alumni Fund and the JHU Alumni Association have also made substantial contributions to the "new system," as the desktop publishing system has been referred to as such since last spring. Finally, many *News-Letter* staff alumni and the Student Activities Commission have also helped in this endeavor.

I wish the *News-Letter* staff the best of luck next semester and hope that the new system enhances the talent they already possess. During Homecoming Weekend '93, my former co-editor-in-chief Mira Vayda and I plan to help the staff unveil the new *News-Letter* office fully equipped with a desktop publishing system. All I can say is that it's about time!

Jack Lipkin

I Want My MSE

To the Editors:

I want to propose a new policy for effective coverage and sensible presentation of the MSE Symposium lectures. The simple proposal is twofold: first, the *News-Letter* should publish the written transcripts of the given week's lectures alongside its analysis by staff writers; second, these transcripts should be stored on reserve in the library included with that year's explanatory brochure.

These easily accomplished proposals serve several purposes. I am writing in reference to the wonderfully poignant lecture given by Arthur Schlesinger, Jr. before

Continued on page 6

HAPPY HOLIDAYS!

The *News-Letter* will resume publication on January 29, 1993. Watch for Open House dates early next semester. Call 516-6000 for more info.

JHU Divided

by Shari Kleiner

Kristallnacht, or the 'Night of Broken Glass' that is said to have marked the beginning of the holocaust, is usually observed by the Jewish community in a solemn commemoration of past atrocities. This year, the Hopkins Jewish organizations chose to pay tribute in a different manner, one that looks towards the future rather than the past. In an effort to deal with the roots of discrimination and racism, a full audience viewed a tape of "Frontline: A Class Divided" in which real people, from a group of third graders to an adult population of prison guards, experienced discrimination based on differences in eye color. A discussion followed in which students traded experiences of discrimination, tried to confront the causes of such behavior, and discussed how to combat its spread.

The ethnic groups on campus should be

working together to eliminate discrimination, not

just focusing on their own group's activities

Notably, a fairly significant portion of the Kristallnacht program's audience was not Jewish. In fact, some participants in the discussion drew on their own experiences in dealing with Jews. Others spoke in terms of their nationality. Not ironically, few students spoke about issues of discrimination in terms of race, mostly because not a single black member of the Hopkins community was present. Despite personal, formal, and informal invitations to the leadership of all cultural organizations, for some reason only white students felt compelled to attend the event.

Having followed for the past two years the current race debates in the *Spectator*, the *News-Letter* and *Perspective*, the newsletter of the Black Student Union, I have been given more than ample opportunity to think about my own feelings on race issues and how I feel about race on the Hopkins campus. I can fairly say that as a white, female, Jewish student, I find the issues both upsetting and frustrating. The Hopkins community is not trouble-free for any group. As a woman I have had experiences when I felt either discriminated against or harassed. As a Jewish student, I have had my grades adversely affected for missing classes in order to observe holidays, and had to deal with a plethora of negative feelings and stereotypes. I can't imagine, though, that the experiences of all other students are so much different. Many students have issues they feel strongly about and no one I know has found the Hopkins community to receive all of their ideas favorably.

There was something very important lacking in the Kristallnacht program. Even though participants spoke freely of their experiences with anti-semitism and the other types of discrimination, no one addressed discrimination issues on this campus. While hurling accusations and blame for discrimination has become common in the Hopkins discourse, a program set up to deal with the very issues of concern was not perceived by the participants in the racial debate to be an appropriate format. This seems quite incomprehensible considering the constructive nature of the program. Where else on campus have students, on their own, tried to deal with issues of discrimination? More importantly, how could such a real opportunity to promote understanding of the problems of discrimination have been

Continued on page 6

Crossfire on America's AIDS Policy

The AIDS Crisis Still Just a Minority Issue

by Michael Ricci

The debate about AIDS is remarkable for the fact that a vocal minority has so successfully corrupted it from an intelligent truthful discussion into a soliloquy promoting a radical agenda. How have they done this? Simple, by creating an atmosphere of mass hysteria through spreading

you add their wives, lovers, and children the total is over 94 percent. That leaves less than six percent for non high-risk groups. It is true that some of these people (the six percent) have contracted AIDS through tragic circumstances, such as Kimberly Bergalis who was infected by her dentist. However, a little perspective is needed. More people are

ment's scarce resources.

Thomas Sowell once asked, "Why are there quilts being made in honor of people who died of AIDS but no quilts in honor of people who died of syphilis?"

The answer is quite simple as well as disturbing. The cultural elite is once again the culprit. They have distorted the reality of AIDS to such an extent that people who come down with AIDS, no matter how they contracted it, are made into saints. AIDS activists are using the war against AIDS to promote their radical agenda of "alternative lifestyles." By turning a disease that so conspicuously attacks particular "segments" of the population into a mainstream menace, they hope to gain tacit acceptance of their "lifestyles."

These activists use AIDS as a potent tool to promote their own brand of "morality." One of their most common proposals is to pass out free condoms in schools. They claim that this will be a miraculous solution to most of the ills of our society. They may even honestly believe this. To quote one of their favorite sayings "they just don't get it." Giving out condoms gives tacit approval for teenagers to have sex.

AIDS, or a similar disease, was inevitable for a society like ours, which allows people to effusively indulge in questionable behavior. Some people in our population have the mentality that they can do whatever they want, and once their questionable behavior gets them in trouble, they can blame everyone but themselves. They expect society to support this lie, and they claim themselves as victims, in a victim-crazy society.

Once people begin to take responsibility for their own actions they will cease to act so irresponsibly. I leave it to the government to develop a program that can teach people to do this. If it is successful, I promise not to even complain about the price.

AIDS Will Not Just Disappear Overnight

by Aneesh P. Chopra

AIDS doesn't discriminate when it chooses victims.

Magic Johnson, Ryan White, the United States government.

For nearly ten years, the federal government has failed to live up to its potential. Although AIDS began as a medical challenge, it has mushroomed in

research."

No discussion of free drug needles, or condoms in schools. Just research.

Regardless, the need is still strong. Public funds must be used to coordinate this technical war. The private sector may produce drugs, but with government, academia, and drug companies on the same side, the likelihood for

practices for AIDS employees.

Castigating segments of the population out of fear was common in the early part of this century. America has since landed on the moon, and developed CD's. Times have changed, but fear hasn't. If we are to advance as a society, we must begin by preventing harmful action regardless of reason.

Access to Health Care. In our struggle to contain and destroy the HIV virus, we must not neglect the hundreds of thousands of sufferers. We recognize the ability of AIDS to allow death, but not without a fight. America's health care system is the most advanced in the world; it is time to let those who cannot afford it the chance to hold on to life. Money cannot enter the equation.

AIDS will not disappear overnight. It will take years, even decades, before technology can keep up with Nature's disasters. Until such time, the federal government must commit its resources to "provide for the common defense." Its policies must be coordinated and articulated. The country deserves better.

INTERESTED IN JOURNALISM?

The News-Letter will begin training editorial assistants this January. If you'd like to get experience in college journalism, now is the time to get in touch with us. We're looking for writers, photographers, layout staff, business assistants, and production assistants.

Call 516-6000 and ask to speak to the editor of the section you're interested in.

The truth about AIDS has as much

to do with the liberal media and the cultural

elite as with pain and suffering

misinformation and virulent name-calling. The first is to scare average people into believing that they are in imminent danger of contracting the disease no matter what they do, and the second is to scare off anyone who dares to correct this misinformation. Unfortunately they have very nearly succeeded.

AIDS could be considered the perfect metaphor of America today. It contains three of the most prevalent traits in our society: questionable morality, blameless victims, and a belief that government money will solve any problem.

Just how has this "AIDS epidemic" spread? Through blood. This usually involves intravenous drug use, or sexual, usually homosexual contact. Although the AIDS crusaders don't want you to know this, the sad truth is that AIDS is overwhelming contained to just two small segments of the population—homosexuals and intravenous drug users. These two groups make up 66 percent and 22 percent respectively, of the cases in the United States. When

killed in traffic accidents than have contracted AIDS through such circumstances.

A common myth propagated by these AIDS crusaders, is that the government is not spending enough money on AIDS research. In 1992 alone the government will spend \$1.2 billion on AIDS research compared to \$1.9 billion on cancer research. Considering the fact that over the past decade, cancer has taken over 5 million lives while AIDS-related deaths total around 120,000, AIDS research is receiving more than it's fair share. When you add in other aspects, such as AIDS is easily preventable, whereas cancer is not, the amount spent on AIDS seems extravagantly high.

Not only does government spend a disproportionately large amount of money on AIDS research in comparison to cancer research, this money is in all probability wasted. In the entire history of mankind, no one has ever found a cure for any other viral infection. I'm sure even a Clinton administration could find a more productive use of govern-

Solving the AIDS problem will take more

commitment by the government, not just empty

promises of increased funding and research

scope, enveloping social, political, and economic policy issues. It has touched the lives of many, but has shown no sign of slowing down.

Nostradamus predicted a blood plague would ravage the land, testing the strengths of mankind.

It already has. America is just one of many countries fighting the battle. We must declare war against AIDS.

Public policy over AIDS must take a variety of forms: increased medical research, preventive education, non-discrimination, and access to health services.

And there must be one official in charge of coordinating the effort, more to keep various public agencies on the same track than to focus public attention on the problem.

Medical Research. This has been the staple policy for many a politician. It is the easiest way to answer a constituent's demand for action.

"What are you doing about AIDS?"

"Well, I have asked the Congress to spend more on

technical action is greater.

Once research is complete, AIDS patients should be allowed to use products not officially sanctioned by the FDA, so long as they consent, and are reaching the end of their expected lives. Current approval times are as long as ten years. They must change.

Prevention. Moral America has to take the back seat. AIDS education must begin in the schools. Specifically, the federal government must fund public awareness initiatives, but has to leave the content to the discretion of local communities.

If kids in Baltimore are having sex in elementary school, they must be exposed to the proper use of condoms at that age. If Boca Raton doesn't have that problem, she can develop her own message. The point is to prevent ignorance, not alter curriculum.

Discrimination. No American should lose value because of his or her medical status. Insurance companies must be barred from cancelling policies for HIV clients; employers must stop discriminatory hiring or firing

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Doing the ‘Molecule Dance’

by Stephanie Sisk

“Ms. Sisk, I accidentally kicked Allen and then he just punched me for no reason.”
 “Ms. Sisk, is solid molecules the time when they don’t move around the room by themselves?”
 “Ms. Sisk, do we get to do another cool experiment today?”
 “Ms. Sisk, I gotta use the lavatory; It’s an emergency...NOT!”
 Teaching second graders is kind of like setting off a firecracker during a history lecture. No matter how important and loud the main

Teaching second grade children the basics
 of life can be a much more educational experience
 than four years of cramming and crashing

event may be, there is a constant, mostly unrelated drone in the background. I’ve spent the past three months learning how to explode more effectively, and while the drone of scooting desks and sniffing noses has not gone away, neither has the excitement of hearing a room full of gasps over something as simple and amazing as an egg floating in salt water.
 For three and a half years I’ve been arguing with pre-meds and future politicians that teaching small children is not only as important but also every bit as demanding as the careers they so eagerly await. This semester, I decided to stop debating and actually try it. Ten weeks later, I can smugly say that I am exhausted. I have also had to think more and do more than any listen-to-the-lecture-then-take-the-test class has ever required.
 Try explaining what a molecular bond is to 37 seven-year-olds.

Keep in mind that some of them haven’t quite caught on to the idea that pouring water into a differently shaped container does not magically make more water appear. I tried having them think of the tiniest piece of something they could, stick to another tiny piece. They wiggled and sniffled and decided to have bathroom emergencies. It took several tries before I thought to have them stand up and “be” giant human molecules, bound together by holding hands. This never came up in any of my cognitive science courses.
 Of course, nobody in any of my cognitive science courses ever drew me Ninja Turtles and wrote “For Miss Sic” on them, either. And I doubt that many Hopkins students hug their T.A.’s when they find out they get to do a lab. And I am certain that very few self-respecting political scientists have gotten to walk through the hallway between the bathroom and the classroom like a preying mantis.
 Even if I never got to walk like an insect or dance like a molecule or read recipes for dragon stew, I would still come away from this semester with more relevant knowledge than I have obtained in four years of college classes. I can fight beltway traffic, diplomatically explain to a parent why her child is not in the top reading group, and get a room full of wiggly bodies to explain how to count by threes. I have learned more about public relations, child welfare, and organizational structure than any history or political science or anthropology course could ever convey.
 I do not discredit my education at Hopkins in any way, except in not providing more opportunities for learning through life outside the lecture hall. If there is a student somewhere, struggling to decide if getting teacher certification is worth the bureaucratic and logistical hassle, do not think twice. Life as a teacher, even a student teacher, is open to more possibility and challenge than anyone who says “You’re only a teacher?” could ever understand.
 Take a chance. Give teaching a try. Maybe you’ll get to do the molecule dance.

Tolerance Is Everyone’s Business

Continued from page 4
 passed up by those who purport to care so much about this topic?
 Had participants in the discussion had the opportunity to deal with discrimination issues besides those affecting only the Jewish community, there could have been a lot more learned from Kristallnacht. More importantly, had the leadership fueling the debate on campus really been interested in diversity, perhaps they would have had an interest in such an issue of discrimination as it affects them *as well as* others. It seems, though, that the debaters on this campus want to remain secluded, dealing with their own little world without

even making an attempt to deal with larger issues. How might a letter from President Richardson bemoaning past years of injustice to blacks be more effective than explaining issues of current-discrimination faced by the black community to students who have already shown a willingness to listen and a commitment to try to better their environment?
 Fighting discrimination is an important issue. I believe that discrimination runs a lot deeper than many people realize. It is not a problem that can be solved, however, only by dealing in closed circles. I don’t know what group Craig Warren was referring to in the editorial “Why,” in

the October *Perspective*, when he claimed that he knows a great deal about them but they “know virtually nothing about” him and the experiences of blacks at Hopkins. I would guess that if black students continue to avoid the programming that is relevant to their cause just because they have not sponsored it themselves, it is hardly a surprise that they may feel that no one understands them. I would think that when students at Hopkins take an active interest in the issues of racism and take steps towards confronting those issues, those who claim to have as their goals “to combat the course of racism and bigotry” might take

the time to recognize an opportunity for change.
 In dealing with the Holocaust as an opportunity to work on today’s society, it is acknowledged that discrimination is not a thing of the past. It is time for those that care about discrimination to recognize that they cannot be selective in their allegiance to this cause. Perhaps it is also time for the leaders in the campus debate to take a break from the written pontifications on their plight and try to make a real difference.

WIN

\$ 25

Enter Funky Phrases

Letters

Continued from page 4
 Thanksgiving in the belief that, were the words of his lecture published, the posers of questions in the q&a period might realize how the content of their questions indicated a gaping lack of understanding of his lecture—something that should be considered due to the separatist fervor sweeping through the clubs of this campus.
 Beyond this personal wish, however, publishing the transcripts also gives students who were unable to attend the lectures—and there are a multitude of reasons on this workhorse campus why we sometimes can not even when we want to—a chance to experience what was said. It gives those students who did attend a second chance to review what they heard as well, something I wish I had been able to do with the Schlesinger lecture. It is in the nature of speech-going that one only remembers several quotes of an otherwise general idea of what transpired. Here would be the opportunity to remember a speech in its concrete entirety if one was so inclined toward saving the transcript.
 Most importantly, however, is the need to save these transcripts for

posterity in the library (incidentally named after the same man the symposium is named after). Think of all the diverse and acclaimed lecturers who have passed through this campus whose unrecorded words left with the audiences that heard them. I’m no expert on copyright laws that might preclude this proposal, but it seems evident that these lectures, among other things, would still apply to our current studies and could be very useful as perspectives for our papers.
 Please consider beginning this policy next fall in conjunction with the reserve room.
 Brent Johnson

Ed’s note: According to MSE Symposium Co-Chair Joseph Chalom, the rights to the speeches in the Symposium belong to the speakers alone. The speeches are often repeated at other lecture sites and include a large amount of non-written material, making publication in the News-Letter a practical impossibility. The best places to find speech transcripts are in non-fiction anthologies of the authors, many of which are already available at the MSE Library.

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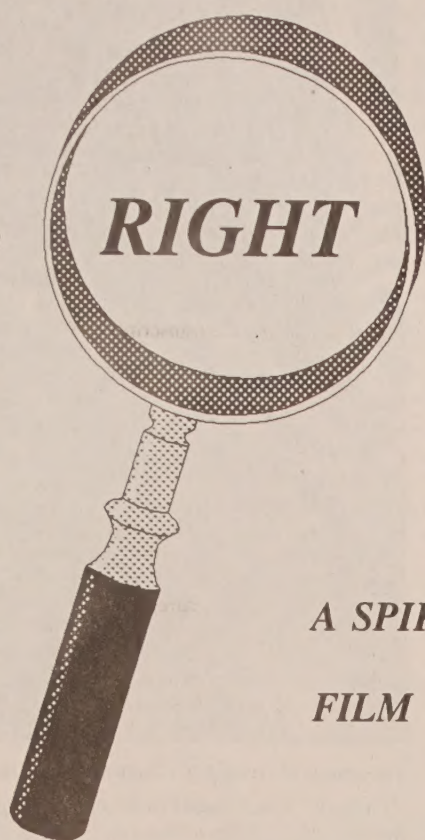
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Generals Uzi Narkiss, Moshe Dayan and Yitzhak Rabin (left to right) walking through the Lion's Gate of the Old City of Jerusalem after reunification, June, 1967.

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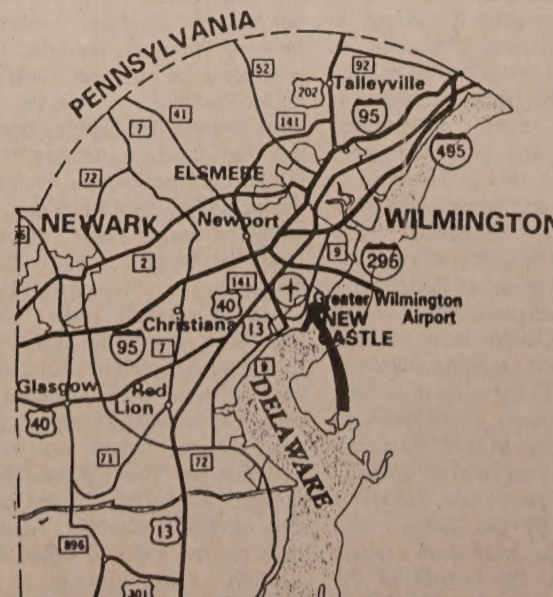
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Arts

Music

Bringing Mingus To The Masses

Weird Nightmare: Meditations on Mingus
Produced by Hal Wilner
Columbia Records

by Chris Kelley

I know all about "proper journalism" etiquette. I know that you're not supposed to write your articles in the first person, that you're not supposed to clutter the article with your personal style, and most of all, you're not supposed to interject your personal opinions into the article. This poses a problem for reviewers of the arts, because obviously you've got to have an opinion about something. You're just not supposed to tell where it came from.

Well, rules are made to be broken, right? Good. That's exactly what Hal Wilner, the musical producer of television's too-short-lived Night Music as well as Saturday Night Live, has been doing for most of his career. Jazz pianist Thelonious Monk, tin pan alley songwriter Kurt Weill, and the music of Walt Disney have been the subjects of past Wilner productions. His off-beat tributes have employed a wide variety of musicians from all fields, including such diverse luminaries such as Bill Frisell, Was (Not Was), NRBQ, Peter Dinklage, and Vernon Reid. Wilner's concepts do not allow for musical boundaries.

Wilner's latest production, *Weird Nightmare: Meditations on Mingus*, is a dual tribute to bassist Charles Mingus and composer Henry Partch. Both musicians, like other Wilner subjects, were highly innovative and well-respected within their musical circles, but virtually unknown to the general public. Here's a brief

primer. Charles Mingus grew up in Los Angeles, and then came to New York during the 1940s to become on the mainstays of the fledgling bebop scene, playing with the likes of Charlie Parker and Miles Davis. His virtuosity on the acoustic bass was unparalleled, but his most important contributions may have come as a composer. Starting with his Jazz Workshop projects in the 1950s, Mingus wrote increasingly challenging music that consisted of equal parts of Ellington, gospel, and bebop. His turbulent personality reflected in his music, making it difficult to separate the two and perhaps frightening off other musicians. Even though other musicians realized the importance of his work, Mingus' compositional prowess was not widely recognized outside the jazz elite until Gunther Schuller's 1990 work on *Epitaph*, an extended composition for large ensemble originally meant to be performed in 1962, but left incomplete at the time of Mingus' death in 1979.

20th Century Composer Henry Partch once described himself as "a musician seduced into carpentry." His interest in ancient cultures and their music led him away from the European system of tonality and towards an earlier, more complex tuning system. This eventually dictated that he create instruments that could realize these musical concepts. Although Partch developed ideas similar to contemporaries Charles Ives and John Cage, he too died without receiving the attention he deserved.

The idea for a Mingus tribute came about over eight years ago while Wilner was working on the Monk project. Sue Mingus, Charles' widow, called and expressed interest in doing an album

based on Mingus' work. Soon they were committed to the idea, but much of the work on the album was not completed until years later. During that time, Frances Thumm, a teacher and contemporary of Partch, introduced him to Partch's strange array of percussion and string instruments. Wilner decided that they belonged on the Mingus sessions, and with the inspiration of some old Folkways albums, the album started to take shape.

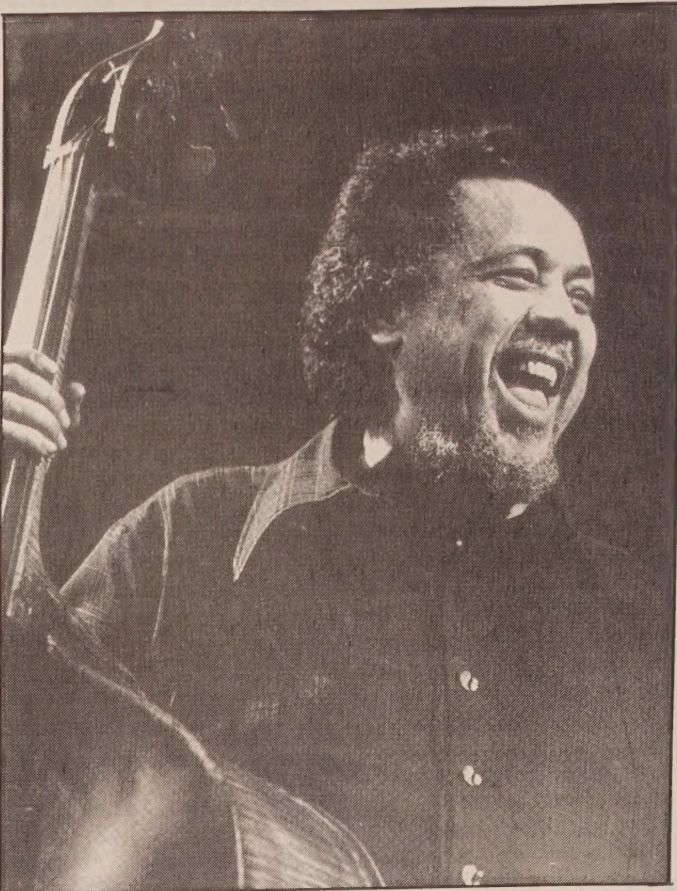
As on past albums, Wilners likes to take a group of musicians and place them in a situation that might be construed as a little awkward, and then lets them make the most of it. While most of the instrumental combinations on the album are somewhat strange, the combination of musician and material works because of Wilner's vision and the open-mindedness of the musicians involved. The core band that plays on most of the tracks consists of bassist Greg Cohen, guitarist Bill Frisell (a Wilner favorite that can break down any stylistic boundary in a minute's time), trombonist Art Baron (a fixture in the Mingus Dynasty repertory band) and percussionists Don Alias and Michael Blair.

Mingus' compositions are given various treatments, and nearly all of them live up to their expectations. Elvis Costello (who just might be Mingus' biggest fan in the pop world) laments the title track over an eerier microtonal background, courtesy of Partch's bass marimba. Rolling Stones drummer Charlie Watts, a longtime jazz fan himself, teams with the Uptown Horns on the Monkish "Tonight at Noon," and with Stone make Keith Richards on Mingus' classic blues, "Don't Let Them Drop that Atomic Bomb on Me."

Robert Quine, a guitarist who enjoyed a long association with Lou Reed, whips up "Pithecanthropus Erectus" into a Brian Eno-esque art-rock performance. In contrast, pianist/vocalist Dr. John infuses "Freedom" with a little New Orleans grease.

Don Byron is also one of the mainstays on this program, and he produces some of the best clarinet playing that I have ever heard. He and Bill Frisell put together an achingly beautiful version of "Self Portrait in Three Colors," reaffirming the fact that an exquisite melody is an exquisite melody no matter how it's played. Byron also plays central roles on "Reincarnation of a Lovebird," over Don Alias's Afro-Cuban groove, and "Purple Heart," which features a darting unison line with trombonist Art Baron. Baron plays tuba on the Vernon Reid arranged "Work Song," while Geri Allen, a phenomenal pianist schooled in jazz and classical, plays a converted parlor organ as well as a piano. The song that I keep cuing to, however, is percussionist Bobby Previte's maniacal bluegrass take on "Open Letter to Duke." Violinist Kenny Kosek, banjo wizard Tony Trishka, blues harpist Howard Levy, and others (including Previte himself on castanets, spoons, and kazoo) combine to make this the most adventuresome, yet most natural sounding cut on the album.

The album is also highlighted by several excerpts from Mingus' autobiography, "Beneath the Underdog." Public Enemy frontman Chuck D delivers an energetic anecdote about a fire at a popular L.A. club over a heavy hip-hop groove, and beat poet Henry Rollins reads an unpublished section titled



The genius of composer Charles Mingus lives on years after his death.

"Groovy" ('nuff said) over the music of "Purple Heart." Former Band guitarist Robbie Robertson, possibly the best storyteller in the music business, recounts Mingus meeting world chess champion Bobby Fischer during a period of incarceration at Bellevue Psychiatric Hospital. There are several reasons that this album ultimately works. The first, as I've said before, is the incredible cast of performers on this album. However, it is a testimony to Mingus' compositions that they stand up to Wilner's acid test. Mingus wrote music that was just out of the musician's reach on purpose—he wanted to test them, make them stretch a little by taking risks. As a result, his music is now pushing an entirely new generation of musicians in exactly the same way, transcending the standard notions that "this is jazz" or "this instrument should sound like that" or any of that other silly bullshit. In addition, the presence of Partch's primal creations remind the listener that there was a lot of music going on before the Europeans decided to invent it. This is easily the most adventuresome album of any kind to be produced in the last ten years, and by the same token, one of the best. If the combination of tuba, guitar, and clarinet doesn't sound good (or at least intriguing) to you on paper, though, then I probably can't change your mind even if I took a hundred thousand more words to describe it to you. But you've got to take risks sometimes.

Film

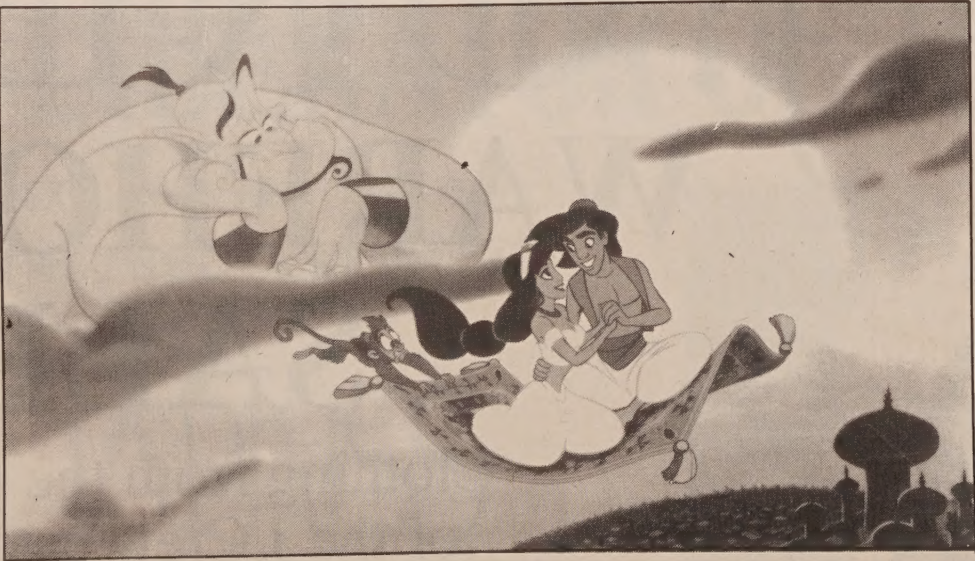
Finally, It's Boy's Night Out At Disney

ALADDIN
(Disney)
Directed by John Musker and Ron Clements.
Produced by John Musker and Ron Clements.
Written by Ron Clements and John Musker & Ted Elliot and Terry Rossio.
Songs by Howard Ashman and Alan Menken & Alan Menken and Tim Rice.
Score by Alan Menken.
Art Direction by Bill Perkins.
Voice Characterizations:
Aladdin Scott Weinger
Genie Robin Williams
Jasmine Linda Larkin
Jafar Jonathan Freeman
Abu Frank Welker
Iago Gilbert Gottfried
Sultan Douglas Seale

by Lauren Spencer

"Aladdin" is a boy's movie. Unlike Disney's other recent releases, "Beauty and the Beast" and "The Little Mermaid" which used a feminine perspective, Disney has injected "Aladdin" with a healthy amount of testosterone. Frankly, it's a refreshing change from the sickly sweet "Mermaid" and the oh-so-corny "Beast." "Aladdin" is nothing like these: it's cute, but most importantly it's funny. In fact it's hilarious. "Aladdin" is the perfect movie for the holiday season—the perfect mixture of comedy, music, adventure, romance, and of course, sap. Remember, this is Disney.

Be warned, though—this is not the same "Aladdin" you remember from the storybooks. The story is set in Agrabah, a mythical kingdom in the heart of Arabia. Aladdin is a youthful street bum, existing hand to mouth by living a life of larceny (risky business when you consider in the Middle East you could lose your hand for this). By a strange twist of fate, Aladdin is recruited by the Sultan's evil vizier, Jafar, to retrieve a magic lamp from the bowels of the legendary "Cave of Wonders."



The Genie, based on the caricatures of artist Al Hirschfeld, watches Princess Jasmine and Aladdin, inspired by the personality of Tom Cruise and the fashion sense of Hammer, fly off into the sunset in the Disney release "Aladdin," the latest feature from the creators of "The Little Mermaid."

Jafar tries to doublecross Aladdin but it backfires. Aladdin ends up with the lamp and its dweller a wisecracking Genie. Besides offering Aladdin three wishes, the Genie does a wicked Jack Nicholson impression. Naturally Aladdin wishes to be a rich and powerful prince, in order to woo the Sultan's daughter, Princess Jasmine. However, the Princess is no material girl, and Aladdin learns the hard way that she is more interested in his true, poor self. But, this being Disney, the motley crew of Aladdin, his pet monkey Abu, the Genie, and a scheming magic carpet defeat Jafar, get the girl, and save the kingdom.

Aladdin's plight carries the film. So it was up to Disney's animators to create a character that audiences could sympathize with. The result is an appealing combination based on the likeability of Tom Cruise, the humor of Michael J. Fox and the style of (MC?) Hammer. Aladdin's enemy, the evil Jafar, is carefully crafted also—he is a cunning combo of the Devil and Saddam Hussein. The movie's token female, the Princess Jasmine, is more complex than Ariel or Belle, but she is not a deep character and exists as a sex symbol. The most spectacular character is definitely the Genie. This huge, gravity defying dude adds an element of outlandish humor to the movie. He is hyper from 10,000 years inside a lamp, and his enthusiasm is contagious. He enralls audiences with impersonations from Arsenio Hall to Arnold Schwarzenegger, giving the movie a very nineties appearance.

The price of humor is painfully apparent in the music. "Aladdin's" music pales in comparison to the incredible scores of "The Little Mermaid" and "Beauty and the Beast." Well, that's not entirely true—there is some cool snake charmer music, and one great song. "A Whole New World" is a beautiful, romantic ballad that will doubtlessly hit the top of the charts. Music aside, the special effects in Aladdin were spectacular. Computer graphics helped animators design a Mid-

The Funny Pages

by Ganesh Sethuraman

NEVER JUDGE A BOOK BY ITS COVER

Welcome back folks, I hope you did nothing over Thanksgiving.

The average comic is printed on very thin, flimsy, cheap paper, and has a cover usually made of thicker, magazine type paper. The comic has 32 pages, of which only 24 are actual pages of art (prior to the early 80's only 18 pages contained art), the rest of the pages are for ads. The comic is colored by a process called four-color, where all the shadings and tints are made from a combination of four basic colors.

Back in the 30's, comics had to be inexpensive, so that kids could buy them. As a result, for the comic book companies to even make a profit, they had to use the simplest possible materials. The poor quality of the comics was demonstrated by the fact that they did not withstand the test of time well—i.e. their pages yellowed rapidly.

The change in format occurred because of two factors, money and innovation. With the increase in the number of pages of art, the price of comics rose to around 50 cents, by 1985. Around that time, DC innovated, by bringing out a new sort of comic, the Prestige Format. The book was "The Dark Knight Returns." It was squarebound, 32 pages, of full art, no ads, on thick glossy magazine paper, with a cover made of high stock, cardboard quality paper and cost \$3.50. Nothing like this had ever been attempted.

It was a great success. While a lot of this is due to the story, the format certainly enhanced the comic. The glossy pages allowed for a richer color and art. There was an actual feel

and texture to the comic. Furthermore, the colors weren't restricted to 4-color, there was an unlimited range. Today many comics use computer color, which allows hundreds of degrees of the same color, and brings comics to a whole new level of art.

The success of this spawned a variety of new formats, all better than the traditional. These formats provide for a much richer, and overall better quality paper. Today about half of comics are "New Format" plus there is a myriad of higher quality "Graphic Novels."

The comic book companies realized that people were willing to pay more for a comic than just 50 cents. While the quality of comics increased, so did the price. There is a legitimate reason for the hike but after a certain point the price increase is abusive, since companies can use the idea of a new format simply as an excuse to raise prices. The prices of comics have doubled, if not tripled in some cases.

All these changes in formats have been beneficial to the industry as well as to the readers, but the continued increase in price will, at some point adversely affect the comic book industry.

On that note I bid you farewell, good luck on those exams, and Seasons Greetings!

A SELECTION OF COMICS
Detective Comics #655
Fantastic Four #352
Green Arrow #70
Green Lantern #35
Justice League Europe #46
Justice Society of America #6
L.E.G.I.O.N. '92 #48
Legion of Superheroes #39
Ren & Stimpy #3
Robin III #3
She-Hulk #48
Sin City TPB
Spider II: Reign of the Vampire King #3
Thor #358

Theater

The Barnstormers Interpret Wilder's American 'Town'

by Andrew Dunlap

OUR TOWN

by Thornton Wilder

Directed by Kim Johns.

Produced by Elise Houlik.

Technical Direction by Kim Johns.

Assistant Direction by Fred Halperin.

Assistant Production by Stuart Goldstone.

Stage Managed by Raul Jocson.

Cast:

Stage Manager Miller Freeman IV

Emily Webb AnnMarie DeFiglio

George Gibbs Doug Armstrong

Dr. Gibbs John Parry

Mrs. Gibbs Katie Baldwin

Rebecca Gibbs Caryn Baldaut

Editor Webb William Houston III

Mrs. Webb Lisa Cunningham

Wally Webb Michael Lawrence

Howie Newsome Jonathan Burns

Mrs. Soames Elise Houlik

Simon Stimson Edward Tobin

Joe Stoddard/ Paul Hinkle

Professor Willard Samantha Craig

Joe Crowell Raul Jocson

Si Crowell Ari Halpern

Constable Warren Jason Hansen

Farmer McCarthy Fred Halperin

Woman in Audience Carolyn Cooper

Man in Audience Stuart Goldstone

Thornton Wilder's "Our Town" is not the sort of material one expects to see a college acting troupe perform. The play, which is ritually inflicted upon high school students, is a free-form portrait of a turn of the century New Hampshire town. It looks at love, society and growing old.

The main trouble with the Barnstormers' production is the direction. "Our Town" is a play which admits up front that it is a play. The Barnstormers try to conceal this fact and to the extent they succeed, they damage the effectiveness of their presentation. During one awkward scene stage the stage goes black except for a spotlight in which the Stage Manager addresses the audience while the crew shuffles the sets off stage.

In attempting to make the production more theatrical, director Kim Johns only makes the play

seem less genuine. There are some bits of ingenious staging, such as putting the church choir up in the theater balcony and using ladders to suggest second-story windows. The simple use of tables at either end of the stage to suggest the neighboring Webb and Gibbs households work well, but poor staging of Emily and George's wedding and the concluding scene in a graveyard make the latter acts hard to take. In general, the staging both makes the play appear less convincing and appear that it is trying to appear convincing.

Heading the cast is Miller Freeman as the Stage Manager. His somewhat plodding performance is different from traditional interpretations of the role. Done up in a suit and tie (and looking nothing like a stage manager) Freeman moves through the play like a real estate salesman showing a house, telling us what is going on but never really connecting with the audience or his fellow characters. When not in a scene, he stands against a far wall, apart from the action. The lack of involvement he brings to the part projects on the audience and as a result diminishes our interest as well.

However, the general strength of the acting is most evident in the performances of the lead couple, Doug Armstrong as George Gibbs and AnnMarie DeFiglio as Emily Webb. As youngsters in that stage of life where their childhood friendship is developing into romance, Armstrong and DeFiglio exactly recreate the angst of adolescent attraction. She fiddles nervously with her hair and he looks at his feet as they try to come to terms with their feelings. A scene between them at a soda shop where George and Emily finally say—though not in so many words—that they love each other is the finest piece of dramatic acting of the Barnstormers fall season.



Brendon Kruk

Katie Baldwin, Elise Houlik, and Lisa Cunningham share the town gossip as Doug Armstrong thinks about the girl next door in Thornton Wilder's "Our Town."

Music

Some Like It Loud

Magnapop
Magnapop
Caroline Records

by Marc Hochstein

Magnapop, a new band from Georgia, has a cool name and even cooler admirers. Alternative-rock goddess Juliana Hatfield said in an interview with this very paper that they're her favorite new band. It's easy to see why. Live, they kick more butt than Mike Ditka's Bears used to do.

Unfortunately, Magnapop's self-titled debut album doesn't quite capture their awesome sound. You have to turn it up loud, *really* loud, in order to get the full effect.

Magnapop packs a lot of punch, thanks mostly to guitarist Ruthie Morris' monster power chords. Tunes like "Chemical" and "Guess" are sure to please the headbanging-and-flooshing crowd. But, as their name suggests, the band can also be quite

pop, as on songs like "13" and "Favorite Writer." Bass player Shannon Mulvaney provides much of the melody with his catchy, bouncy bass lines.

Lead singer Linda Hopper's vocal style is similar to that of R.E.M.'s Michael Stipe (who produced four of the albums eleven tracks), in that she sometimes slurs her words. Other times, her singing is clear but atonal, in the manner of late-70's punk rock divas. When Linda and Ruthie harmonize, the net effect is like the Indigo Girls jamming with Black Sabbath.

As I said before, Magnapop's album doesn't really do them justice. Maybe that's because it's essentially a collection of demos. I could only recommend it to those people who have money to burn and/or own a really large stereo system capable of making the floor shake. The less fortunate should hold off until the next disc comes out.

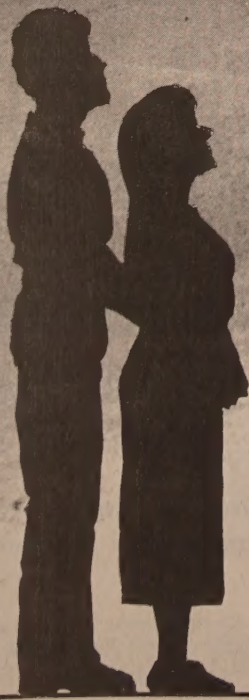
But, if you get a chance to see Magnapop in concert, DO NOT MISS IT UNDER ANY CIRCUMSTANCES!



Brendon Kruk

Miller Freeman IV, as the Stage Manager, guides the audience through small-town New Hampshire.

Our Town

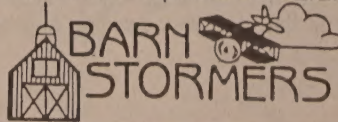


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in the Arellano Theater

tickets \$3 for students \$4 for all others

The Johns Hopkins University

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news on future shows: 516-4519



Before They Got Old

by Charles Kenyatta

One of the great traditions in American history—the core of our identity—is a national willingness to tackle problems, size regardless, with fervor and brains. Need to populate millions of square miles west of the Mississippi? No sweat; we'll need some horses. Want to pack folks from hundreds of different countries into one poorly-climatized wilderness? Sure, fine; things will calm after we settle the lawsuits. Going to fight a war on two fronts against armies of fanatical nationalists? Doable, yeah; get us some desert land in Arizona for a test site.

This billowing sense of purpose, as American as urban renewal, has also created a country of people who hold tight opinions on topics ranging from the fate of humankind to the morality of condom advertising. Not surprisingly, all but a handful of these—pedophilia, incest, two-part politics—evoke angry silence, physical force, and broken grammar. Argument and dissent comprise the masonry of American culture, the bricks on which the country rests, tensely. In private and media life alike, consensus have become obsolete, a novelty of the past.

But as always in the United States, one exception stands tall. Americans can agree on that most

bulky and convenient of historical subjects: the decade. Enter the 1970s, the chunk of recent history that sympathy forgot. The wise ones say that *everybody* agrees on the Seventies.

So what's the opinion? To most, the 1970s comprised 3,652 days of cultural nihilism, inept government, and the crushing news flash—which we still deny—that fossil fuels came from people who were, in mother's words, bad men. Leftists agreed that *nothing* happened compared to the 1960s; conservatives chuckled at Nixon and waxed horrified at the antics of his Democratic successor.

No one was happy, say the people who are regarded as having known what was what. Even news anchors smirk a little when the subject comes up. And maybe they are right: the whole desolate mess belongs out of sight, in a landfill.

It is telling that, despite the bad raps handed out to politicians, OPEC, and the economy, the sorriest victim of 1970s history has lately been its musical culture. If modern America ever saw a wave of hearty consensus, it was in support of the belief that Seventies music sucked, bit, laid. Everyone knew this to be gospel. Who says this country can't agree?

This cutting musical insight came from two camps—Sixties

layaways who said that everything recorded by Bob Dylan, Rolling Stones, and The Allman Brothers in the 1970s didn't count as 1970s music because it was "Sixties inspired." From this is followed that absolutely everything else recorded between 1970 and 1979 was crap. Catch the logic: good bands were the direct descendants of the Sixties; bad music was Seventies to the core.

The second group of believers is composed of provocateurs who are still under the age of twenty-two. They just didn't like the stuff they heard on "classic" radio stations in the 1980s, not including the "timeless" work of Pink Floyd and Led Zeppelin. Seventies pop didn't have a functional dance beat, contained lyrics about things other than being fifteen, and focused on melody rather than noise, Boston and the Sex Pistols excepted.

It's really boring remains a popular take on Seventies rock whenever the dread subject comes up. This usual reply is sometimes substantive, but more often dismissive: *I mean, like, eight-tracks; get real.* Seventies sound quality—LP records were the hot and only item in high fidelity—seemed to offend more people than any of the music they contained.

Before laying the Seventies to rest, however, confident that the decade was disco and disco was a big fat artificial-fibered joke, it makes sense to poke through the archives and see what *did* make sense about Seventies music, for much of it was smart and affecting, especially when viewed in the wake of Eighties innovations. Fortunately, an ideal tour guide emerged recently in the form of *Who Came First*, an album released in 1972 by Who songwriter and guitarist Pete Townshend, and recently brought to life on CD by Rykodisc.

One of the cornerstones of Seventies rock, popular and not, was its willingness to go bare, to get embarrassed. Voices on records from that period are, with a few exceptions, more shaky and natural-sounding than their tampered Eighties counterparts. Part of that was a greater proclivity toward drug use, of all kinds; and some of that shows up on *Who Came First*.

While it can't be known for certain that Townshend was in fact *addicted* to any drug during the recording of the album—say, for example, speed—there is a body of evidence to support such a conclusion. The body is his own. Check out the cover photo, in which Townshend, tented by white overalls and black boots, stands looking like a hairy strand

Peabody Notes

by Jean Mulherin

As I sit at the computer composing this, my final column of the semester, I feel a tinge of disappointment and disillusionment. For the first time in *News-Letter* history Homewood students have been provided with detailed information on Peabody events, not to mention complimentary tickets to a majority of such events, so as not to be deprived of an integral part of a liberal arts education. Yet, the great minds at the Homewood Campus have, for the most part, chosen not to take advantage of the opportunity to acquaint themselves with great art. So I ask you, is it not true that to be an educated individual one must have a recognition of beauty, a knowledge of the arts? How can Hopkins graduates be leaders for the future without an interest in supporting and preserving that which makes us a civilized people? At a time when our nation seems to have run out of solutions for the problems that plague us, and the world outside of our borders is in turmoil, people can find solace in the self-control and refinement inherent in the creation of beautiful art, in fact in the appreciation of it.

In celebration of the Holiday Season, the Peabody Singers, Peabody Chorus, and Peabody Symphony Or-

chestra present an evening of music under the direction of Edward Polochick, conductor. The program includes Renaissance Motets, Spanish and Early American Carols, Charpentier's Messe de minuit, and Vivaldi's Gloria. The concert takes place on Saturday, December 5, at 8:15 p.m. in the Miriam A. Friedberg Concert Hall. For tickets call 659-8124.

The Peabody Ad Hoc Ensemble brings Baltimore audiences a program entitled Showtunes/Looneytunes, highlighting the Masochism Tango, and selections from Broadway shows. The group boasts virtuosic comic ability and a fine tuned sense of humor. There's one performance only on Sunday, December 6, at 8:00 p.m. in

North Hall. Admission is free.

The Peabody Jazz Ensemble invites you to spend a relaxed afternoon in the Miriam A. Friedberg Concert Hall, as the ensemble performs its final concert of the semester on Sunday, December 6, at 3:00 p.m. Admission is free.

The Peabody Preparatory Holiday Dance Concert features Baltimore's young dance talent under the artistic direction of Carol Bartlett. Two performances are scheduled for Sunday, December 13, the afternoon program beginning at 3:00 p.m. and the evening's performance at 7:00 p.m. Both performances will be held in the Miriam A. Friedberg Concert Hall. Admission is \$8 for adults, half price for children, students with ID, and senior citizens.

Look for an exciting schedule of musical events next semester in The Peabody Notes. Happy Holidays!



The Peabody Ad Hoc Ensemble shows the lighter side of the classics.

The Return of Juliana

Juliana Hatfield
I See You
Mammoth Records

by Marc Hochstein

You can never own too many discs by Juliana Hatfield. The top brass at Mammoth Records clearly recognize this self-evident truth, because they've released yet another mini-album by the former Blake Babies singer. *I See You* features two songs from Juliana's masterpiece *Hey Babe*, plus three brand new tracks. It'll only set you back about seven or eight bucks, but it's worth the price of a box set.

The title song is typical Juliana Hatfield fare: catchy, infectious pop with just enough grating guitar noise to keep it from sounding mainstream. The lyrics are very similar in subject matter to the Everly Brothers' classic "All I Have To Do is Dream": "I'd rather have you in my mind than completely out of sight/So I'll just go on dreaming for the rest of my life." These wistful words are perfectly suited for

Juliana's shimmering, angelic voice.

Two of the songs on the disc are introspective ballads, in which Juliana whimpers lyrics about self-doubt, accompanied only by her acoustic guitar. "I'm pretty lost but I don't wanna be found," she sings on "Ugly;" "I hate myself and I love you," she adds in "Feed Me." These dirges would be depressing if they weren't so beautiful.

At the other end of the spectrum, "Rider" is the ultimate in punk-rock catharsis. Backed by a crude, two-chord riff, Juliana screams diatribes against women who let themselves be abused. "You stupid groupie! You stupid slut! By the time you're bruised and bloodied, have you had enough?" Powerful stuff.

Juliana Hatfield can do no wrong. Imagine a hybrid of Nirvana and Olivia Newton-John and you'll have some idea of her musical brilliance. Better yet, buy *I See You*. Do not not buy it. If it comes down to a choice between buying it and not buying it, buy it. I guarantee you'll love it. And it makes a swell gift, too.

of piano wire on what appears to be a surface of—no way around it—eggs.

Walking on eggs; a pretty good joke, all the better because Townshend makes no reference to it in the lyrics. But never mind his dry wit; *look at that emaciated physique!* The guy can't be over ninety pounds. In the Eighties, record companies quit putting artists on record jackets unless the photos were airbrushed into the realm of hyperreality.

On *Who Came First*, alternate realities lie only in the music; and if the artist happens to look lousy in front of a camera, then commerce be damned.

It is easy to see why this album was so difficult to find for so long. It isn't very Who, which is to say bombastic, and slices of certain songs—as well as several entire songs—veer between clever and sloppy. Production is slim and experimental. Listening to minimal pieces like "Sheraton Gibson" and "Time is Passing," one gets the sense that Townshend just played around with the knobs on his recording gear until he got tired of the

whole thing, then called it quitters.

As an artistic process, it sounds cheap and timid, but the results are incredibly satisfying to hear. When Townshend sings that "There's a heartache following me," sappy as it may sound, he sure as hell seems to mean it, which counts for a lot in an era when Michael Bolton—that poor constipated creature—stands as an exemplar of emotional congress. Townshend seems aware that emotion by the barrelful is worthless; here he administers it a few drops at a time, only rarely allowing himself an impetuous burst of feeling.

What is most intriguing about *Who Came First*, however, is its calm and piercing sense of solitude—a quality that most records lost after the Eighties overhaul began. Call it self-absorption if you will (Townshend does just that in a deadpan liner note), but this album exudes something very like a glow from its hum of privacy. Townshend sounds as if he is really singing for himself here, not to enrich his soul, but because

nobody else happened to be around at the time.

Most of the great jazz recordings in the world, from the 1920s to now, were cut in one, two, three days. The material was in the heads of the players; they had only to commit it to tape. By contrast, many records today require a process of sculpting and slicing and signal enhancing that can take months. Then comes the promotional tour, the groundbreaking video, etc. Bon Jovi spends two months in the Power Station "refining their craft," and the piffle that results sounds like a lot of nothing human or even notable; it's just stuff.

The reappearance of the small and charming *Who Came First* isn't going to change that or a great deal else. But as a curio poking out its head from the pocked emotional landscape of 1980s rock, it does serve as a reminder that technological *fashion* and *progress*—in music more than in any other area—often suck a lot more than the Seventies ever will.

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1. All staff members and employees of the *News-Letter* are ineligible.
2. Only one entry per person per week. Previous winners are ineligible to enter again.
3. Winner will be determined by random drawing of all entries received. Winner will be announced in the following issue.
4. Absolutely no late entries will be accepted.
5. The *News-Letter's* decision on disputes is final.

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The Long And Winding Road

T BONE N WEASEL

by Jon Klein
Directed by Jackson Phippin.
Set Design by Neil Patel.
Costume Design by Linda Fischer.
Lighting Design by Peter Kaczorowski.
Sound Design by Janet Kalas.
Cast:
T Bone Damien Leake
Weasel Brian Tarantina
Mr. Fergus/ Happy Sam/ Reverend Gluck/ Lemuel Clayborne/ Verna Mae Beaufort/ Officer Klamp/ Doc Tatum/ Brother Tim/ Raincoat James Noah

by Pam Schramm

Have you ever felt cheated or robbed by the "system"? Have you ever felt repressed or simply overwhelmed by the inequality around you? If so, you might want to Jon Klein's "T Bone N Weasel," the new comedy at Center Stage which runs through December 20.

Newly paroled from prison and living hand-to-mouth, the characters of T Bone (Damien Leake) and Weasel (Brian Tarantina) set off on an adventure some

of us only dream about—a road trip. But unlike some of us who can wield the plastic and borrow daddy's car, these two start off by "borrowing" their means of transportation—an old Buick.

In trying to start their lives over, T Bone and Weasel are forced to face the real world, something the Black River Penitentiary has protected them from. This world has the atmosphere of the "New South," but it is so familiar the viewer will be able to relate at least some part of their lives to it. It is a world filled with racism, bigotry, religion, and yes, there is even sex beyond those prison walls.

T Bone and Weasel confront all the facets of this society in the form of the characters they encounter throughout the small towns of the South. To emphasize how common these characters actually are, they all share the same face, that of actor James Noah.

Noah gives his all in his roles as all nine characters which T Bone and Weasel encounter, including a shady car dealer named Happy Sam, an elderly Southern widow, a bum, and Doc Tatum, a southern doctor with ambitions to office whose dealings with the duo land them in

even more trouble. Noah gives each character a distinct personality, and he carries the play along with his comical performances.

The best performance in the production, however, is by Leake as T Bone, the never-do-well ex-con. Leake gives T Bone the sense of humor and cynical practicality which allow him to survive when he is forced to act as an Uncle Tom in the world of the South. In one such case, after failing to rob a liquor store, T Bone and Weasel stumble upon a farm house which has advertised for field hands. Verna Mae Beaufort (Noah), the lusty Southern widow who owns the place (2x+1 by Hopkins standards), requires the dimwitted Weasel to service her for the pair's dinner. Her only other request to Weasel is that "your boy stays outside."

This stereotyping forces T Bone to confront Weasel about race. It is a tense moment when he stares at Weasel and demands to know, "where do you stand?" Weasel simply replies "Right here." He honestly never thought about it, but then again, he never had to. His niavite characterizes the basis of the friendship between the two



Damien Leake (left) as T Bone and Brian Tarantina (right) as Weasel give fellow traveller James Noah a lift in "T Bone N Weasel," the current production at Center Stage.

men and breaks down whatever barriers of race might exist.

Leake's T Bone is the face of the black who is still not wholly welcome in Southern society and who wears the scars of repression. Tarantina's Weasel is the poor white who is unbiased and colorblind on matters of race, but accomplishes this at the price of ignorance of the simple realities T Bone has learned the hard way.

Limited on stage to little more than a car seat and a trap door, the actors are so skilled in their performances and movements

that they can convince the audience for two acts that it is actually witnessing a car trip. They roll down mime windows and open mime glove compartments (where Weasel of course keeps his Trojans - "what do you keep those for, luck?").

Aiding the actors is Jackson Phippin's direction and Neil Patel's set design who uses signs which lower and raise to signal change of location and a clock which speeds through the hours to indicate shifts in time. Peter Kaczorowski's lighting design in-

corporates strobe lights which create a sky-like atmosphere above the actors and give the curtainless stage a three-dimensional background.

Some of the dialogue in this play is certainly off-color, but this in no way detracts from the quality of the production or the strong, heartfelt performances. "T Bone and Weasel" shows men willing to bastardize their principles for food but eventually able to break the chains of repression which bind them.

Madonna Exploiting Herself

by Andrew Dunlap

I first became aware of how deep Madonna has sunk her tenterhooks into the psyche of American culture while sitting in the audience of the recent Broadway run of "A Streetcar Named Desire." At one point, Blanche makes a reference to how beautiful a scarf is, "just like in all those old Madonna pictures." This comment was greeted with hearty guffaws from the audience. Granted this was the same Democratic-convention crowd which gave partial cheers when Stanley threatened to beat his wife, but I must confess for the smallest fraction of a second, even my own inbred, Upper West Side, highly-attuned cultural awareness flickered from Tennessee Williams to "Who's That Girl."

Here's the odd part: I've never seen "Who's That Girl" or any of those old Madonna pictures (I am not counting "Dick Tracy" and "League of Their Own" in this category, only mid-80's masterpieces like "Shanghai Surprise"). I do not own a Madonna CD. I have never been to a Madonna concert. I am aware of her existence only due to the fact that I read newspapers, watch television and listen to the radio

—the mediums she has learned to appear on with good consistency for almost a full decade.

So what, if anything, distinguishes her from the pet rock craze or the occupant of the top-right corner of the Hollywood Squares? Talent? That's an idea, and she certainly has to have some, but it's not the whole story. I think it involves the limits to which she is willing to go. Madonna is a professional exhibitionist. This is not to judge her activities but to classify them. Exhibitionism involves singing, dancing, simulating masturbation and posing au naturel, just so long as it's done in public view.

Entertainment articles written about Madonna consistently drone on about her ability to continually "reinvent" her media image from Boy Toy to Material Girl to Blonde Ambition. This isn't new—Sinatra did it at least twice. What is noteworthy is the relative frequency of her makeovers and their ability to be news in and of themselves. After a while this becomes a self-fulfilling prophecy. An over populated entertainment media now sees every change in her hair color as a sign of the next incarnation (for a deconstruction of this, see the 1991 film "Slacker" which contains a scene in which

a woman tries to sell a couple the bottled remains of a Madonna pap smear). So when Madonna announces she will pose starkers in an overpriced, overpackaged skin magazine, the Entertainment Tonight/Inside Edition/USA Today/National Enquirer/TV Guide nomenclature went ballistic.

Madonna's new book "Sex" is culturally significant. I can say that without having seen it or planning to. It is significant because it has finally, after several thousand years of Western civilization, made erotica mainstream. Hugh Hefner tried valiantly to do this with Playboy. But no matter how many interviews with Jimmy Carter or original stories by Roald Dahl Hef sandwiched that centerfold with, Playboy was still considered pornography. High class, tastefully done porn, but porn nonetheless. There was also and still is that concern surrounding the magazine which is the first thing anti-pornography groups in debates on the subject: that this was a man exploiting women, economically at least, for his own gain.

That won't work here. No unseen force is exploiting Madonna. Madonna is exploiting herself, and she's doing a hell of a job. "Sex" had the largest in-

ternational first-run printing of any book ever and has been lodged at the top of the bestseller list since its release. Why? It's not that the book-buying public has suddenly become additionally lewd. There have been cultural outlets for sexual impulses in America since its founding; Playboy is just the tip of a far more unsavory iceberg. Even if "Sex" follows "Desperately Seeking Susan" down the memory hole, it has put pornography front and center in American culture.

I have studiously avoided using the term "pop culture" in referring to Madonna—that term which academics generally use in discussing subjects they don't like. But Madonna is a part of American culture, sans the "pop." This fact is attested to in that "A Streetcar Named Desire" can be reduced from high drama to idiocy (if only for a moment) and that an audience will first associate the term Madonna with a singer/actress and not the mother of the savior of all mankind.

Madonna is culture for those to whom Michelangelo is a Mutant Ninja Turtle and William Morris is a talent agency. She has made explicit pornography mainstream. She is the continuous cultural phenomenon. The Victorian era is ended.

The queen is dead. Long live the queen.

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Boxcar Willie's Arts Calendar

by Boxcar Willie

With one week of classes remaining in this interminable semester, I find myself falling into a deep blue funk. The source of my pain is not the dismal weather or the rumored reunion of Loggins and Messina. Instead, I fret about the hideously commercialized Christmas season. While the jolly visage of St. Nick appears in every hardware store ad for reduced handtool prices, the true spirit of the season is lost. That spirit is the triumph of Christianity over all other wimpy religions. So, while the once-a-year churchgoers commemorate the dominance of an oppressove faithier, all you non-Christians out there may take solace in the abundance of holiday-themed fine arts in and around Charles Village this weekend. Hey, Christ died for somebody else's sins, not mine (apologies to Patti Smith, Bart Simpson, et. al.).

FILM

General Release—"Reservoir Dogs" is the stunning debut of writer-director Quentin Tarantino should be arriving in Baltimore theaters soon. "Dogs" is a gritty psyhchodrama about a jewelry heist, in which everything goes wrong, set against a '70s pop soundtrack. The film includes an array of cult actors, including the ever-intense Harvey Keitel and Tim Roth, as a collected bunch of badasses who dress in dark suits, swear constantly, and smoke too much. The small-budget production is crudely stylish, owing to the influence of the films of Jean-Pierre Melville, director of many hard-boiled French gangster dramas, on Tarantino. You might feel that the film is too derivative in its style and, undoubtedly, some of the more violent scenes (particularly Michael Madsen's prolonged torture of a policeman) will affect

you on some level. However, "Dogs" is, at its core, a taut, compelling story, shocking in its violent depiction and fascinating in its exploration of conflicts of will.

"The Distinguished Gentlemen"—Looks like strike two for Eddie Murphy in this effort, his second film of the year after the abysmal "Boomerang" earlier this year. "Gentlemen," which opens today in most major theaters, finds Eddie mugging his way through a muddled plot about a small-time con man who is elected to Congress. Eddie would be well advised to quit the Cary Grant/Jimmy Stewart impression and find more topical material.

"Velvet Jones—The Movie," perhaps?

Weekend Wonderflix—The good folks at Weekend Wonderflix are screening Andrew Bergman's underrated comedy from earlier in the year, "Honeymoon in Vegas," "Vegas," starring Nicholas Cage, Sarah Jessica Parker, and James Caan, is a throwback to the screwball comedies of the thirties and forties while maintaining a modern sense of cynicism. See it with someone you love, and, by all means, do not miss the skydiving Elvises sequence.

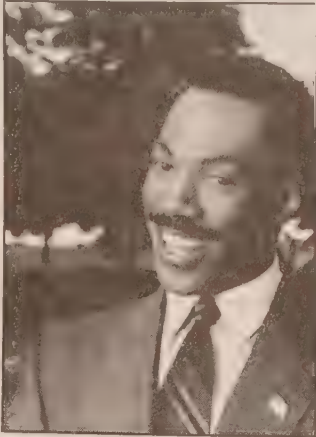
Reel World—Yellow Brick Road Time! Yes, the kind people at Reel World will present the immortal 1939 classic this Wednesday. Come to see a pre-morphine Judy Garland and a group of professional midgets who, reportedly, waged a debauched orgy of sex and drink throughout the production.

Baltimore Film Forum—The directors showcase continues with Japanese masters Shohei Imamura and Yasujiro Ozu. Imamura's "Vengeance is Mine" will be shown Thursday, December 10, and "Black Rain" follows on Thursday, December 17. Ozu's works include "The Flavor of Green Tea Over Rice,"

on Friday, December 11, and "An Autumn Afternoon," on December 18. All shows are at 8:00 p.m., and information can be obtained by calling 889-1993.

THEATER

Arena Players—Youtheatre presents "This is Why He Came" at the theater, located on 801 McCulloh St. Tickets for the show, which runs until Dec. 20, may be had by calling (410) 728-6500.



Eddie Murphy politicks his way through Warner Brothers' "The Distinguished Gentlemen."

D.C. Arts Center—Those heading to Washington for the weekend might want to check out the Center's presentation of "City of Lies," a theatricla event conceived by B. Stanley. The show runs until Dec. 20. Info may be obtained by calling (202) 462-7833.

Fells Point Corner Theatre—The theatre, located on 251 S. Ann St., presents the timeless holiday classic, "A Christmas Carol." Word around town is that, in a surprise casting move, out own beloved uber-chancellor Willie Richardson will play the role of the like-minded Scrooge. Tickets for the show, which runs until Dec. 13, may be obtained by calling the theatre at (410) 276-7837.

Lyric Opera House—The Opera House, located on 1404 W. Mt.

Royal Ave., is hosting a production of one of Andrew Lloyd Webber/Tim Rice's greatest collaborations, "Evita." Come see this classic musical fictionalization of the rise of Eva Peron to power in Argentina to fully appreciate the magic that Webber and Rice produced, not the melodramatic tripe that Webber has produced on his own since their split. The show runs until Sunday and info may be obtained by calling (410) 889-3911.

EXHIBITS

Angeline's Art Gallery—The gallery, located at Brown's Wharf on 1631 Thames St. in Fells Point, present "Candlelight Christmas," a collection of works by Carol Higgs, Robert Holmes, Linda Kirvan, and, of course, Angeline. The exhibit runs until Jan. 18.

Artshowcase Gallery—The gallery, located on 336 N. Charles St., presents an exhibition of paintings and photographs by Priscilla Gartner, Robert Lawson, and Harry Tarzian. Info on the exhibit, which runs until Dec. 30, may be had by calling 783-0007.

Baltimore Museum of Art—The BMA presents the Dorothy McIlvain Scott Collection of American Decorative Art until March 14. No word yet on whether the exhibit will include Mrs. Scott's favorite American decorative marital aids.

Mitchell Baker Garlerie—The gallery, located on 523 N. Charles St., presents a group show, including the works of Patrick Antonelle, Richard Ford, and Sayde Sklar. The show runs until Jan. 4.

CONCERTS

The American Revolution—Friday night will be rockin' at the Revolution as Hopkins' own Reality Check performs. Speaking of local talent, check out my

good friend Joe Jeon's band, Midget, wherever they may appear. Hopkins bands are on the map!

Walters Art Gallery—Peter Himmelman will perform at the gallery on Sunday night. Joining him will be Shona Laing, who might treat the audience to her virtuoso rendition of "Rock 'n Roll Hootchie-Koo." For info, call 481-SEAT.

Maryland Theatre—Johnny Cash will walk the line on Dec. 11 at the theater, located on 21 S. Potomac St. in Hagerstown. Come catch this country legend before hs is relegated to Home Shopping Network appearance. Info for the show may be had by calling (301) 790-2000.

Johns Hopkins Medical Institutions—Cellist Mihaly Virizlay and pianist Robin Kissinger perform a set that will include Bela Bartok's First Rhapsody, a personal favorite, on Sunday, December 6, at 3:00 p.m. in Turner Auditorium. Call 955-3363 for info.

Grace Methodist Church—It's time for that time-honored tradition: The Messiah sing-along. Join the Handel Choir of Baltimore Sunday, December 6, at 3:00 p.m. at the corner of Charles Sts. and Northern Parkway.

Baltimore Symphony Orchestra—The Boys Choir of Harlem help ring in the season on December 19 and 20. The Vienna Choir Boys perform on December 21, and a musical version of Dickens' *A Christmas Carol* will be performed on December 22. All performances are at the Meyerhoff at 7:30 p.m. Call 783-8024 for info.

Appetite for A Capella—Hopkins' own Octopodes are sponsoring a concert to benefit the Maryland Food Bank on Thursday, September 10 at 8:00 p.m.. Five other local a capella groups will perform as well. Call 516-8209 for further information.

St. David's Church—Benjamin Britten's "Saint Nicholas" will be performed by St. David's Choirs and Orchestra on December 13 at 7:00 p.m.. The church is at Roland and Oakdale Avenues.

MUSIC, ETC.

Ice Cube's latest effort, *The Predator*, is one more indication of the Cube's evolving, prescient social conscience. He has transformed from a misogynist, gangster rap motif to a mature, yet hard-hitting view of life in America. Songs like "Who Got The Camera" and "Check Yo Self" reveal his rage at a social hierarchy that insures racism's inclusion in society... My N.Y.C. contact, G.W. Hope, tells me that Liza Minelli is hard at work in the legendary Electric Lady Studios on a forthcoming concept album. Desperate not to be left behind the Madonnas and Sineads of the pop world, La Liza is working on a cycle of songs about her late mother, tentatively titled, *Urges and Purges: To Judy, From Liza*. . . President-elect Clinton's first action should be a resolution to prevent screechmeister Michael Bolton from raiding the Motown library any further... I am waiting for the new Metallica release as impatiently as the next guy, but my wish is that they replace Lars Ulrich with someone who keeps his mouth shut and simply plays the damn drums... From the Too Morbid For Words Dept.—Somewhere, deep inside of me, I am waiting for Jimmy Stewart to die. Isn't it time yet? And how about that crone George Burns? He must be older that the crust on Wolman cafe bread by now... Finally my heartfelt congratulations to Mongo, a former star of the Baltimore underground music scene, on his impending nuptials. Here's hoping your first child doesn't grow up into a grunge beast like you.

Hey you!

Spring Fair is coming.

Anyone interested in heading a committee for Spring Fair 93, pick up an application on the door of the Spring Fair Office in the SAC Lounge. While you're there, don't forget to sign up for an interview.

We need sub-chairs for the following committees:

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Secretary

Hurry! Applications are due at 5:00 on December 8th!!!

Features



Cheri Nielson
The Out Doors Club runs many activities and events through the year. One of their most popular is the climbing wall located behind the ROTC building.

Italian at the Rotunda Casa Mia is a Change of Pace

by James C. Schwartz

If one has ever been to the Rotunda mall, one will realize fairly quickly that it lacks certain mall qualities, such as adequate lighting, decent easy listening music, mall chicks, and The Gap. But, it's not as bad as it sounds. There is a "diamond in the rough" here, and it's named Casa Mia. This Italian cookery is located in the west wing of the mall, crammed in between a bookstore and a liquor store. It is easily identifiable, so missing it is impossible. If any Hopkins student decides to dine here, in the lovely west wing, they can cover all three essentials. One, food, because Hopkins people need to eat sometimes, two, books, because that's Hopkins, and three, alcohol, for those over twenty-one who need to quench their thirst.

Just when one gets tired of the abundance of northern Italian restaurants in Little Italy, suggesting that everything south of Bologna is gastronomically primordial, along comes Casa Mia, which is closer, much less expensive, and frankly, better. Save yourself a few bucks on a taxi-cab, and take a Hopkins shuttle right over the the Rotunda, and feast on some good southern Italian specials.

Entrees range from the family of parmigianas (veal, chicken, and eggplant), all excellent and served with a large side-order of pasta and a salad, to cold and hot overstuffed submarine sandwiches. Thin crusted, "New York" style pizza, is available with any topping conceivable. As well, Casa Mia boasts a wide

variety of gourmet pizza, such as white cheese, or spinach or broccoli, for the herbivore in you. Monday through Wednesday and Saturday, one can purchase a large cheese pizza for under five dollars. That sure beats Domino's.

Pastas are always fresh and never under or overcooked. I highly recommend the bow-tie pasta, the baked manicotti, or the stuffed shells. The ravioli was average and tasted a little like Chef Boyardee.

The only problem that I see with Casa Mia is the fact that there is no table service—one orders at the counter and picks up the food in a few minutes when it is ready. Come to think of it, sometimes this is better because one does not have to deal with a below satisfactory staff found at other Italian restaurants. At Casa Mia, you trust your own instincts. What you see is what you get!

The dessert selection at this "cornucopia de Italia" is quite sparse, but Casa Mia does boast some cannoli and tartufo, both homemade and quite tasty. If you really want a wider variety of dessert, walk about fifty yards to Giant and get yourself some Little Debbie baked snacks or some Dolly Madison ice cream.

I give Casa Mia an overall rating of three out of five forks. It's great food at very good prices and I highly recommend it.

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ODC to Hoof 52 Miles in 24 Hour Hike

by Raul Jocson

Get your buns in gear! This is the weekend of the 50-Mile-Monster-Marathon Hike, sponsored by the Johns Hopkins Outdoors Club.

On Saturday, a small band of Hopkins students will leave their masochistic study habits behind and attempt masochism of a different sort.

Starting before dawn, the intrepid group will leave the Hopkins campus and begin marching along the Appalachian Trail. Their single goal, complete a rocky 52 mile course in 24 hours.

Stopping only for lunch, dinner, and the occasional bathroom break, the hikers, or torture-loving fools as one might call them, will tromp on through

brutish day and into the encroaching night. Their nocturnal procession will be lit by handheld flashlights and electric head lamps.

As for reasons to hike 50 miles, certain people on the trip say they "just want to see if they can do it". People not going on the trip have also been quoted as saying they "just want to see if they [the hikers] can do it".

There is the option of dropping out anywhere in the hike if either body or will give way. A vehicular support unit (a van with food in it) will meet the group at predetermined spots and pick up those who have fallen by the wayside and provide the hikers with food and much moral support.

The official purpose of the hike is to raise funds for the Outdoors

Club. The hikers have taken pledges ranging up to \$20 for the completion of the 50 miles. With an estimated revenue in the hundreds of dollars, sources predict the profits should cover the university van rental fees for the trip.

For those of you less inclined to great feats of endurance and insanity, the Hopkins Outdoors Club offers trips of tamer nature. In fact, a more laid back 10 miles hike is also going out this Saturday. Unlike the 50 miles, blisters and cramps are optional. The Outdoors Club also offers weekend excursions of rock climbing, caving a.k.a. spelunking, kayaking, horseback riding, skiing, and rafting.

Trips go out every weekend during the semester. To sign up for one, check the Outdoors Club

display box in the basement of Gilman (and to the left of the post office) Tuesday mornings for a sign-up sheet.

If you ask around, you'll find a surprising number of people who have either gone or said they'd like to have gone on an Outdoors Club trip. The most common excuse for not having gone is the familiar quip "I just don't have the time." Well, in answer to this...no one at Hopkins has any time, but if you're going to have any fun here, sacrifices must be made.

C'mon, you can spare one weekend of Mole Cell and Calc III for the chance to do something you'll never forget. Climb a mountain. Ride a raging river. Really ride off into the sunset.

The Outdoors Club is here for you. Use it.



Gluck Ruminates on Past and Future

by Mike Gluck

Johns Hopkins. 1795-1873. That's what the statue at the corner of Charles and 33rd says. I walked past it the other day on the way to class. I was early, so I decided to take a minute and try and figure out what it all meant.

1795-1873. Died a full 100 years before I was even born. Lived for 78 years, which isn't bad for a guy who went through middle age during the Civil War. Actually, as I stood before the statue I realized that I would be quite satisfied to live until the year 2051. I thought about all the things I would be able to experience between now and then, and when I turned and walked away, I honestly felt like I had formed some sort of spiritual bond with the entire human race.

Then it hit me. I'm nineteen. Going to be twenty in a couple of months. Which means that even if I do live as long as Johnny boy,

my life is one quarter over right now.

Let's think about this. Put it in monetary terms. One quarter. Shiny, ridged edges, profile of George and his ponytail included. And a patriotic eagle too. E pluribus unum. In God we trust. Everything our country stands for. It's all there. Because whoever designed the quarter knew that it wasn't meant to be just another bit of loose change. It was twenty-five percent of the almighty dollar. The foundation for what is arguably the greatest economy in the world. The American Flag and Mom's apple pie and baseball and all that is good and well in the world.

My point is that you can go to the drive-thru at any Mc Donald's and look on the ground underneath the little sliding window and find dozens of pennies left to turn green in puddles of leaked antifreeze. And any brother can spare a dime. After all, its only a dime. Two nickels. So what?

But think of the value that a

quarter holds. It can get you a steaming cup of coffee on a slick winter night. A telephone call to a girlfriend or boyfriend, the local newspaper, weather, comics, sports, horoscopes, Ann Landers, births, deaths. Everything you need to know.

Well, I guess the whole money thing can be a bit misleading, if you consider the fact that you used to be able to make a phone call for a dime and buy a paper for a nickel. Or maybe it was the other way around. Whatever. I'll check with my grandfather and get back to you. What I'm saying is that it's the concept of one quarter that really matters, since everything is relative and it's inflation that's messing it up.

I guess the same concept applies to life, if you think about it. I mean, it seems like you need a college degree just to mop the floors of K-Mart nowadays. Colleges won't accept you unless you were an all-state tuba player, edited the school newspaper and had above a 3.8 grade point average in high school. Everyone

has to be better than their parents, who had to be better than their parents, etc.

As I sit on my desk I can watch my digital clock switch from six to seven to eight in the morning. Daybreak. So I think about it. One quarter and what have I done? I haven't published a book of my poems or gotten a byline in the *Washington Post*. I'm getting C's in Italian and I don't understand how gravity works. My parents don't like my haircut and I don't like their religion.

But then I think back to the time when I read *Romeo and Juliet*.

Or sung along to Beethoven's 9th.

Drove through clouds. Saw a sunrise from a Greyhound. Chased cable cars up hills. And fireflies through fields. Fell in love. And I realize that I've still got three quarters left. Time enough for change.

Or more of the same.

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Science

Contact Wearers Beware

by Javid J. Moslehi

The creation of disposable contact lenses a few years ago brought a sigh of relief to all of us who had to clean and take out the lenses every day. However, according to a recent study, people who wear disposable, soft contact lenses may be at significantly greater risk than other lens wearers for developing ulcerative keratitis.

Ulcerative keratitis is a destructive inflammation of the cornea, the clear covering of the eye, caused by infection with bacteria and other germs, and it is the most serious complication associated with wearing contact lenses.

The study, conducted at The Johns Hopkins Hospital's Wilmer Eye Institute, the Oregon Health Sciences University's Casey Eye Institute and Michigan State University, claims that those who

Ethical Issues:

A Question for Future Surgeons and Policy Makers

by Angelene Cruz

Two months ago, a baboon liver was transplanted into a human being. Only protests from animal activists and reserved comments from the medical establishment responded to the experimental procedure. However, a recent article in *The New Republic* (16 November 1992), comments on a potentially damning ethical transgression on the part of Thomas Starzl, chief surgeon of the transplant team. Starzl is accused of choosing a patient whose HIV-status would make the experiment seem more of a success than it actually was. The accusation also adds to the larger issue of whether HIV-status should be considered in prioritizing organ recipients.

At the University of Pittsburgh,

wear disposable contact lenses had 14 times as much risk of getting ulcerative keratitis as those who used the daily soft and rigid gas permeable lenses and about 7 times as those who wear the conventional, extended-wear soft lenses.

"The real issue raised by the study is whether it's worth the

'...no contact lens is completely without risk, especially if users sleep in them.'

risk of discomfort, the expense of medical treatment and the possible loss of vision for the convenience of using disposable contact lenses," says Oliver Schein, M.D., M.P.H., of Wilmer's Cor-

nea Service and Dana Center for Preventive Ophthalmology and one of the authors of the study. "The consumer needs to know there is a tradeoff between convenience and safety when choosing between disposable lenses and other types of contact lenses."

Schein believes that though, in general, contact lenses are very safe, "...no contact lens is completely without risk, especially if users sleep in them."

The Hopkins study was prompted by the growing number of reports of ulcerative keratitis among disposable lens users, who make up an ever-increasing percentage of the estimated 24 million Americans who use contact lenses, and it was conducted on patients, whose ages ranged from 15 to 63, and who wore either rigid gas permeable, daily, or extended-wear soft, or disposable soft contact lenses. The research indicated that while only six percent of lens wearers



It's all fun and games till someone loses an eye.

in the community used disposables, 45 percent of patients with ulcerative keratitis wore them.

The investigators are now trying to determine the reasons behind the increased risk of wearing disposables. Schein speculates

that disposable lens users may wear their lens on more consecutive nights or that they practice less safe lens hygiene, as a result of a "financial incentive to keep their lenses longer than the recommended one week."

Finally, Schein urges contact

lens wearers who develop a red and painful eye that does not improve within an hour to remove the contact lenses and see an ophthalmologist promptly. "Ulcerative keratitis is most effectively managed when treated early," Schein concludes.

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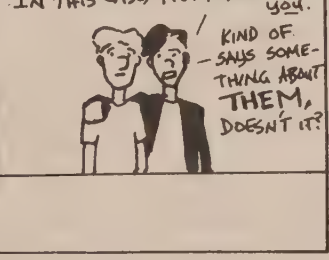
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Sports

Hopkins' Bench Splinters Western Maryland

Jennings, Allegretti Provide Huge Lift in Jays' Fourth Consecutive Victory, 73-65

by Juice Skolnick

To stifle pesky Western Maryland, Hopkins needed more than 17 points from Frank Grzywacz, 10 rebounds from Lou Sabad, and four clutch free throws from Luke Busby.

So they mixed in a heavy dose of uppers.

til Jays' back-up point guard John Allegretti, went to work

With the Green Terror defense collapsing on Grzywacz and Lou Sabad, Allegretti spotted up on the three-point line and nailed two consecutive treys to tie the score.

"John has the green light to shoot from there," Coach Bill Nelson said.

MEN'S BASKETBALL

4-0
Friday, Brandeis, 8:00
Sunday, Carnegie Mellon
Tuesday, F & M, 8:00

Matt "Ups" Jennings injected the Jays' offense with 13 points off the pine, helping Hopkins stumble and wheeze its way to a 73-65 win over Western Maryland Monday night.

"We didn't play our best, but we got the win," Busby remarked.

The victory lifted Hopkins' record to 4-0. Last season, the Jays reeled off eleven straight wins before sampling defeat.

This year, it appeared that the streak would end at three. Western Maryland jumped out to an 8-0 advantage, riding the powerful frame of Rolando Welch, who would finish with 19 points.

Hopkins then embarked on a 13-4 run, and took its first lead when Mike Rotay found Grzywacz underneath for a lay-up.

Western Maryland regrouped, taking a 19-13 lead. That was un-

After watching his understudy heat up, Danny Knee came in and followed suit, hitting a three-pointer to give the Jays a 24-21 advantage.

From then until intermission, it was all Jennings. The 6'4" reserve junior forward, who played sparingly in 1991-92, scored eight of the Jays' final eleven points of the half. Six points came from behind the stripe, and two on an offensive rebound and putback after a missed free throw.

"Matt's been doing that pretty consistently," Nelson said.

Entering the second half with a 35-27 lead, the Jays once again crawled out of the starting gate. Western Maryland recaptured the lead with a 13-4 run. Down a point, Nelson called timeout.

Whatever he said, Rotay heard him. The junior off guard scored five points in an 11-2 stretch that gave Hopkins a 50-42 bulge. The



Ursula McVeigh

The captain: Danny Knee has triggered a 4-0 Blue Jay start.

two teams traded a couple of baskets before Jennings exploded again, for more points and a 59-50 advantage. All appeared safe.

But Western Maryland stayed close, thanks to Pat Young's outside shooting. Young had 17 points, including a clutch hoop that cut the score to 61-55.

Hopkins was clinging to a four point margin with two minutes left. Rotay grabbed an offensive board and brought the ball back out to run off more of the clock. But Knee misfired from the corner only fifteen seconds into the new shot clock and Western Maryland took over.

The Jays needed a strong defensive series, and they produced one.

"Knee and Rotay just did a tremendous job with perimeter defense," Nelson said.

After shutting down the Terror, Rotay, found Grzywacz inside again for a 67-61 lead with 1:15 left. Western Maryland quickly scored, and Rotay missed the front end of a one-and-one opportunity.

Once again, the defense tightened. Busby, an improved all-around player, blocked a shot. Grzywacz sunk two free throws on the other end and it was 69-63.

Young scored again, but Busby's four straight charity tosses iced the Jays' win.

Busby is now 19 of 19 from the free throw stripe for the season. He also leads the team with 21 points per contest.

Most of that damage was done in the Jays' first game of the season, a 105-62 thrashing of St. Mary's. Busby had 29 and

freshman Jon Maher contributed 16 off the bench, including three treys. Grzywacz paced the squad with 14 rebounds.

Busby then added 22 points in 76-65 rout of Moravian in the finals of the Blue Jay Classic. He was named Most Valuable Player of the Classic. Sabad added 18 points, connecting on all nine of his shots.

On Tuesday night, Hopkins won its third straight contest, 66-52 over Goucher, led again by Busby's 17. The bench of Jennings, Allegretti, and Maher outscored Goucher's bench 20-2.

"We've had to use them (the bench) and they've come through," Nelson said.

That was evident on Friday. Last season, in a 103-63 romp over Western Maryland, the bench played during garbage time. On Friday, they were needed during prime time.

Jennings and Allegretti and junior guard Brian Markey combined for 23 points. Jeff Thompson and Chris Russell also saw action. Maher struggled, but Nelson isn't concerned.

"The lack of practice time because of the new rules this year has really hurt him," Nelson said.

With three of the Jays' next four games against UAA opponents, including Tuesday's clash with Franklin & Marshall, the five starters will play the bulk of the minutes.

But the bench will be called upon.

And so will the medicine cabinet, for refills of uppers.

Birds of Different Feathers



SEASON TICKETS

by Juice Skolnick

In baseball, Marge Schott is just as much a minority as those minorities she has allegedly slandered. She is a woman.

Jews are people. Blacks are people. Women are people. It's Marge Schott who I'm not sure about.

I hope that baseball regroups and unites quickly enough to reprimand her.

And I dearly hope that this campus agrees with me:

Four minutes left until tip-off. My jacket slips through the bleachers. Let it be. There is no time for such petty objects. My heart is a-fluttering. The Johns Hopkins Blue Jays are taking the court.

"Hey, you're in the wrong place. This ain't your row."

I wobble around. The message is directed at me. I am perplexed. "You are in the wrong row."

This is Newton H. White Athletic Center, the gymnasium. I was not aware of a seating pattern.

"The wrong row?" I query. "Who is supposed to sit in this row?" Vietnamese people with sideburns who are currently waiting in the snack bar line. We need space in case our order is ready.

"How many of you are there?" I wonder.

"Just me," he replies. "But you are in my path."

I slide up to the next row. Two minutes until gametime. My heart is racing. My shoulder is bouncing.

"You!"

"Yes."

"Please move."

"Why must I move?"

"This row is reserved for WASPs from Palm Beach who drive 8-cylinder convertible Mustangs and only date girls who have birthmarks on their necks and wear blue eyeshadow."

I see. I move. One minute and counting. The referees are congregating at center court. Coach Bob Nelson is gathering his troops. My temperature is rising with Blue Jay fever. My ears are pounding.

"Seat's taken!"

Now I am perturbed.

"This is a seat like any other. I can sit here."

"No, you cannot. Only Korean students that like politics, chicken, and one-night-stands that require only one additional phone call may sit here. And you must not loudly root for the Blue Jays at any time."

"Why not? Isn't that why we're here?"

"No, none of the Blue Jays are Korean, and that doesn't even consider their political, nutritional, and sexual inclinations. How can I cheer for them?"

I elect to switch to the other side of the gym. The ball is tipped. Lou Sabad comes up with it. I hoot loudly and sit down again.

"No, no, no. Don't you know, man? One of the demands of my Student Activities group, black students who think President Richardson dances to Prince in lingerie, is that short, Jewish kids from Boca Raton can't watch from the front row."

A student wearing a yamaka rises and speaks.

"And one of the demands of my SAC group, which of course is tall Jewish students from France who own 45 shares of stock in Blockbuster Video... well, our demand is that all short students can sit where they want, provided that they acknowledge taller people's superiority upon leaving."

The game is moving fast and furious. Luke Busby nails a jumper. Mike Rotay hits a lay-up. No one applauds. I ask why.

"I am a Catholic who lies at confession and had a crush on my male fingerprinting teacher in first grade. Here is your answer."

"Yes?" I reply.

"In the stands, there are no five eleven Philadelphians who talk fast and have fathers who win the halftime shooting contest."

Nodding, I face the court. It is 14-8 Hopkins, yet I have heard nary a response from the crowd. I also cannot account for the last five Blue Jay baskets. I vow not to miss another shot.

"You're still sitting there? Us Jewish students do not allow non-Jewish students to sit there."

Ha, I have him pinned.

"I am Jewish."

"Were you born in Long Island Jewish Hospital?"

"Yes, I was."

"Are you still unable to snap your fingers?"

"Yes, I am."

He pauses for a second.

"Are you five-seven and three quarters?"

"Well, not exactly. I'm five-seven and thirteen-sixteenths."

"Please move."

And I do. Out of the gym, away from the Blue Jays, as they pool their various backgrounds and talents on the court. All for a common goal, a goal that transcends petty differences.

This short, white, Jewish male from Boca Raton via New York who writes a weekly (sometimes partly fictional) *News-Letter* column and has a torn knee ligament and is seeking sympathy and lives with Aneesh Chopra (seeking sympathy again) and despises the Miami Dolphins and is now feeling preachy offers a demand...

Anyone, yes anyone, can listen in. Even if you have green skin, hail from Hawaii, and think Debbie Gibson is really Elvis with mascara. Even if you don't belong to one of those well-intentioned SAC ethnic organizations that tend to accentuate our differences:

The fight for tolerance of diversity should never cease, so long as it does not knock out the battle for unity.

Right now, there's a standing eight count.

Stop being so concerned with differences and demands. Stop being so preoccupied with which country we came from, which God we pray to, and what specific God gave us. Stop being stupid.

Start being Blue Jays.

"I'm from a Texas nest with a battered wing and a red beak..." Maybe I should leave that can of worms sealed, even though I am hungry.

But my stomach does not grumble for knishes or corned beef or matza ball soup. It does not yearn for a taste of an organization for New York Transplants in Florida with Napoleon Complexes and Bad Knees (NYTFNCBK in you SAC directory).

I am starved for solidarity. Peace among Blue Jays. A united nest, for one and all. Sister and brotherhood among birds. Teamwork extending beyond the

But right now, my plate is full with slabs of bigotry, like what my Bohemian high school friend Ntari Darville sampled at Hopkins. No brochures told Ntari that "withstanding harassment" was a mandatory three credit course at JHU. Hopkins taught, he learned. He left.

Ntari has since transferred from one MSU to another, Marge Schott University to Morgan State University. The former was a racial prison. The latter was his refuge.

Where will yours be?

We don't need to label in order to learn about each other. We don't need any adjectives other than "Blue."

And we don't need President Richardson to hatch a new plan. We need common sense. The job is ours.

Let Willie keep dancing to Prince in his lingerie.

We'll have a birds-eye view. Together.



Ursula McVeigh

Fresh blood: Newcomer Jon Maher scored 16 against St. Mary's.

More Than Fun and Games

FROM THE BLEACHERS

by Mike Rosenstein



Today, New York Jets defensive end Dennis Byrd is paralyzed in his lower body. He fractured a vertebrae and has no use of his legs, and only partial use of his upper arms. Spinal specialists are contemplating surgery. The extent, and permanence, of his injury still is not fully known.

Today, Jerome Brown's locker in the Philadelphia Eagles locker room remains untouched. His jersey still hangs, his belongings permanent additions to the locker. The players wear his number on their uniforms in memory of Brown, who died this past summer in a car accident.

Today, hockey is without one of its most colorful personalities. Hard-fighting and always controversial John Kordic of the Quebec Nordiques died earlier this year from alcohol and drug abuse.

Though responsible for his own death, one cannot ignore the impact his death has had on his family, his team, and hockey in general. He was one of the last of

an extinct breed: the enforcer and fighter, willing to protect his teammates at any cost.

Today, the Detroit Lions' Mike Utey faces the biggest challenge of his life. Paralyzed in a football game last year, he has been rehabilitating towards one goal: to walk off the field under his own power.

Realizing that his career is over, Utey now only wants to be able to leave the game under his own terms. Right now, his progress is going extremely well; he can walk, with the help of crutches.

Today, the aftershocks of Len Bias' death are still felt throughout the Boston Celtics organization. Two days after the Celtics drafted the skilled forward from Maryland, Bias overdosed on cocaine, and died.

His death robbed the Celtics of a precious link between the present and the future, and quickly ended what had promised to be an exciting and prosperous career, and life.

Happy Holidays.

Men Stagger to Finish

by News-Letter Staff

The season is over! The women finished the year on a high note at the NCAA Regionals, while for the men, the suffering has finally ended.

MEN'S AND WOMEN'S CROSS-COUNTRY

The women placed 9th out of the 30 team field, and 5th out of the MAC schools competing. Tatianna Aguirre finished 16th out of the 200 plus runners. Katja von Tiesenhausen placed 27th for a great end to her first complete season at Hopkins. Cecilia Mendez had an extremely good race, capped off by her strong last mile to finish 50th. Maren Olsen came in 73rd and Jen Smith was fifth on the team with a 127th place finish.

Women's captain Maren Olsen had nothing but compliments for her dedicated squad. She was very excited about the team's chances at the beginning of the year, however injuries limited their realistic goals. Olsen was quick to point out that it did not

lessen their desire to win. The women's team will look at next year as their year to make a run at the conference title; they are returning all their runners.

How many different ways can you write this? The men raced much better than they did at MAC's, but the competition proved to be too much. John Watkins finished 54th overall and first on the men's team. Considering the influx of nationally ranked schools, his race was all the more impressive. Gabe Kaufman was next as he lead the Hopkins "Four Pack" through the chute. Following him was freshmen Nate Hebel. Shortly thereafter Bill Dunlop and Erik Martz held off the furious charge of Western Maryland's number three and four runners. The men gained some measure of satisfaction in knowing that they beat arch-rival Western Maryland duel-meet wise.

Senior captain Erik Martz had this to say about his last race at Hopkins: "C-YA!! And I wouldn't wanna be ya!"

Wanna write?

Call us at 516-6000

OVERTIME...

BIA Notes

Due to the busy schedules of the BIA President and V.P., an insignificant Board member will be writing the notes this week. I hope everyone had a great Turkey day. And now, the results from before Thanksgiving.

In the fraternity football semifinals, ATO beat PI Kappa Alpha in overtime and TEP defeated WAWA. The thrilling finals will be played this Friday. The Lazear/Sylvester Lions won the freshman title. And in the sophomore division, the impressive Wolman 5/6 Raiders, led by outstanding quarterback, Frank Mullens, captured the Milton S. Eisenhower Championship Trophy. The independent league play-offs are still to be played.

The soccer championships proved to be heartbreak upon heartbreak for Pi Kappa Alpha. First, Phi Psi defeated Pi Kappa Alpha in the Outdoor Finals 1-0 which will be forever known as Soaking Rain Fest '92. (A round of applause to referees Marc and Adam who had to stand in the pouring rain.) Then, ATO proved victorious beating Pi Kappa Alpha 2-1 in the Indoor Soccer finals. Wilson-Wood claimed a championship as they were triumphant in the Freshman dorm league.

The three-on-three CO-ED basketball tournament was also played the weekend before Turkey Day. The amazing, awe-inspiring, acrobatic, and amphibious Andy Docken led both TEP and Sludge III to championships in the fraternity and independent divisions this year. Pi Kappa Alpha again received the consolation prize finishing second in the fraternity league.

Adams-Baker and Building B seized the freshman and sophomore dorm championships respectively. (Way to go Julie!) It was really good to see girls, I mean ladies, I mean women, participating in intramural athletics. I hope to see much more in the future. ...perhaps volleyball.

With that excellent segue, the volleyball season has started and proves to provide hours of entertainment for all. Here is a little preview of the upcoming season. In the fraternity league, defending champion WAWA is looking really tough and will be around in the play-offs. SHS is the early favorite in the independent division. And, it is up for grabs in the freshman, sophomore, and women's league. Any questions or for a good time call Jessie at 889-8782 or Amit at 889-5945.

In upcoming events, two-two basketball will be played this weekend. Any questions call Rajjit Abrol at 366-3683.

For something new and exciting, it is my pleasure to announce the Superhuman BIA Athlete of the Week Award. For the men, it goes deservingly to ATO's Matt Lefferman for catching the winning touchdown in overtime during the football semifinals as well as scoring the winning goal in the indoor soccer finals. Matt knows football. Matt knows soccer.

For the women, the award goes to Lynn Slosberg for her great effort in basketball. Not only did she win the independent championship, but she returned the next day to appear in the fraternity finals. The dedication and perseverance, unbelievable!

Finally, do not be afraid of the BIA HOTLINE x6062, it is there for your protection.

Erwin Kuo

In March, the *News-Letter* will present *Lacrosse '93*, an ode to Hopkins' turf warriors.

To be published in this annual extraganza, either start playing a lot of lacrosse or dial 516-6000. Ask for Juice Skolnick or Tom Collins.

We'll hook you up.

Sylke Smooth: Knuppel Carries Jays to Win

by Tom Collins

There was nothing terrifying about the Green Terrors of Western Maryland Wednesday night inside the Newton H. White Athletic Center. Perhaps if the Terrors had met the Johns Hopkins Women's Basketball team on a different day, say Halloween, they would have put a little more fright into their opponents. But as it was, the Lady Jays coasted past Western Maryland 66-38 before a crowd of 142.

found themselves trailing 26-18. In the final twenty minutes, however, Hopkins, sparked by Dodrill, who scored 15 of her game-high 17 points in the second half, rallied back. They took a 42-41 lead with four minutes remaining when Sylke Knuppel hit a three-pointer. They could not maintain the lead, however, hence the 7-point defeat.

Dodrill finished the game with 4 assists and 6 steals to go with her 17 points, and Knuppel had 9 points and 4 rebounds. Lisa Yoder performed well coming off



Sarah Stroman elevates for Hopkins, which is 2-2. File Photo

WOMEN'S BASKETBALL

2-2

Friday, Brandeis, 6:00
Sunday, Carnegie Mellon

Senior Sylke Knuppel led the Hopkins offensive attack, scoring 23 points which bolstered her pregame, team-leading average of 16.7 points per game. Defensively, she brought down 7 rebounds. Sophomore Amy Dodrill had 10 points and 5 rebounds and freshman Lisa Yoder finished with 9 points and 7 rebounds. The victory boosted Hopkins' overall record to 2-2 and evened their Middle Atlantic Conference Southwest record at 1-1.

After scouting the team earlier in the week, Coach Nancy Blank had expected stiffer competition from the MAC Southwest, in-state rivals.

"I thought they'd give us a better game. They have a nice, young team," she remarked. That is not to take any credit away from her team which, after losing to Franklin and Marshall, 51-44, in an important MAC Southwest game eight days before, felt it had something to prove.

In that game, Hopkins fell behind early and at the half they

the bench, contributing 8 points and 3 rebounds.

Against Western Maryland, Hopkins made it clear that they wanted to set the record straight. Falling to 0-2 in their conference would have put them in a very unenviable position, and they quickly took steps to make sure that they would not dig a hole for themselves as in the F&M game.

The game began slowly, with a total of only six points on the board after five minutes. The Lady Jays soon came alive, however, and after thirteen minutes of play, they led the Terrors 25-6. The half ended with the Jays ahead 37-14. WM contributed their share to the Hopkins lead, as 10 of Hopkins' first half points came on free throws.

Perhaps the brightest part of Hopkins' game in the first twenty minutes was their defense, which Coach Nancy Blank cited before the season began as the area on which her team was working the most during the pre-season. The Lady Jays out-rebounded the Terrors 25-9 and

did not let WM get off many shots inside. Many of the shots they did take were hurried as they tried to beat the shot clock.

In the second half, the Jays continued to pour on the points and at 6:28 had doubled the Terrors point total, and led by a score of 58-29. Knuppel continued to lead Hopkins' scoring effort. The team finished the game with a 42 percent field goal percentage and an 85 percent free throw percentage.

The defense also continued to be strong in the second half as Hopkins had 27 rebounds to 17 for WM. For the game, Hopkins out-rebounded the opposition 52-26.

The second half, though, according to Coach Blank, was not quite as smooth as the first half as they slipped out of their game during certain stretches. She took notice of this and called time-outs twice at the needed times.

"In the second half, we got caught up in their chaotic kind of a game," she commented. During time-outs, she said, she likes to take advantage of the moment to give her team instructions that can be useful in future games.

Despite this slight downturn, the game was definitely a strong one for the Lady Jays. The Terrors never really posed a threat and Hopkins dominated throughout. Coach Blank said that her team's transition game was aided by the way WM pressed hard offensively, which did not give them much time to get back on defense when there were changes of possession.

Knuppel said that the Jays were a more conditioned team than the Terrors, a sentiment echoed by Dodrill.

"We're a running team, not a half-court team," she commented. Both players said that despite the shortened pre-season that they are all getting used to playing with one another.

Tonight, Hopkins faces Brandeis, who the team lost to last season 74-60. Knuppel said that Brandeis is a big team and that she expects the game to be physical.

If the Jays play the same undaunted kind of game they played against the Terrors, look for a nail-biter.

Rule #3: The Kryptonian X-Ray Vision Rule

After the explosion of the Planet Krypton deep in space, a lone infant was shipped to Earth in an escape rocket. The infant Kal-el was soon to face a strange new destiny on a planet where his abilities far outshone those of the planet's natives...

Lois Lane sensed that there was something **different** about handsome Daily Planet reporter Clark Kent. Something about the way he **gazed** at her in the office, with a look that seemed to go **right through her...**

"I'd love to take you back to my pad for a **Super** evening," Clark **breathed** in her ear in the elevator after work.

"Thank you very much, Clark," Lois replied. "But I'm on assignment this evening to follow Superman around and get a top story."

Clark gave her a **sultry** smile and ran his hand up her **smooth** stockings. "I think I can arrange for Superman to be there," he **whispered**, and then whisked her away to his penthouse apartment.

"I have a **secret** that I can only tell to you, Lois," Clark said as they sat on his **plush** couch and listened to **soft** classical music.

"**Unbutton** my shirt." As her long fingers daintly **undid** the buttons of his shirt, Lois Lane let out a **gasp**.

"You're Superman!" she **cried** out.

"Yes," he replied, removing the remainder of his clothing, "the **Man of Steel**. And I can see **right through** your blouse and your skirt to the **luscious, moist flesh** of your body. Tell me I'm **faster** than a speeding bullet."

Lois **caressed** the S on Superman's **muscular chest** as she told him he was faster than a speeding bullet. Superman began undoing her clothes as he boasted that he wanted to show her he was more **powerful** than a locomotive. Lois sat **naked** in sexual **rapture** as he said he could **leap** tall buildings in a single bound. "And now that we are **sweaty** with **passion**," said Superman, "let me into your **Fortress of Solitude** and make passionate Super-love with me."

"I don't think I want to," Lois replied. "But I hope I can still interview you for my stories."

The moral of the story is: No matter how **super** he may be, **NO STILL MEANS NO!!!**

The Sexual Assault Task Force is dedicated to raising campus awareness of the problems of sexual assault. Only through open and honest discussion of these problems can they be overcome. TO get involved with the Task Force, call 516-8208.

Hopkins Drowns Catholic, F&M

by Aaron Goldenberg

Bolstered by an outstanding freshmen recruiting class that includes several former high school state and regional champions, the Blue Jays enter this weekend's home 'shave-and-taper' meet against Carnegie Mellon and Gettysburg on the heels of one of their best starts in years. Both the men's and women's squads sport 2-1 records, 2-0 in Division III, with wins over Franklin & Marshall and Catholic.

"On paper, this is the best team that I have ever had at Hopkins," Head Coach George Kennedy said.

The 31 member men's team, that includes twelve freshmen and two divers, is one of the largest and most well-rounded teams in recent years. They opened their 1992-1993 season in College Park and immediately served notice to the Division I Terps that this is a team to be reckoned with. In the first race of their collegiate careers, freshmen Chris Ornee, Brian Ronson, and Joe Berglund combined with senior Eric Steidinger to embarrass the scholarship athletes of Maryland in the 200 yd medley relay. Unfortunately, this had the effect of awakening their somnolent squad who gradually pulled away for the win.

This was not the only noteworthy performance of the afternoon however. Freshman Bill Baumgartner placed second in the 50 freestyle, one-tenth of a second behind the winner. Ronson placed second in both the 200 IM and 100 yd backstroke, and fellow freshman Scott Harmon coasted to win the 500 yd freestyle.

For the women, freshman and former 100 freestyle New York state champion Ann Girvin extended her dominance to the college level, winning both the 100 and 200 yd freestyle events by impressive margins. Also, fellow freshman Katie Wright took second in the 100 back, and

freshman diver Libby Deitrick placed second in the required 1 meter dives, only one point behind the winner.

The Jays then returned home to face Franklin and Marshall and demoralized the Diplomats, preventing their men from winning a single race. The Jays took 1-2 in the 200 medley relay with the winning team of Ornee, Junior Jim Stefansic, Steidinger,

SWIMMING

home: Fri, Sat, 6pm
(C. Mellon, Gettysburg)

and Senior Co-captain Marty Maron two seconds ahead of the all freshmen relay of Ronson, Chuck Bartish, Berglund, and Chadd Crump. Freshman Cameron Morse won the 1000 free by 26 seconds, and Ornee took the 200 free by three seconds.

Freshman Phil Curran and Junior Koko Peterhansl led Hopkins sweeps of the 50 free and the 100 fly. Ronson won the 400 IM, and Harmon won the 500 free, dropping three seconds from his time against Maryland just two days earlier. Steidinger and Ornee won the 100 free and 100 back, and Stefansic touched out another freshman Tim McBride in the 100 Breaststroke. The 200 free relay team of Junior Ross Pulkrabek, Steidinger, Senior Co-captain Brian McGloin, and Curran finished the meet with a four second win.

The women, while providing a closer meet, also came away with a win. Wright, Junior Co-captain Jen Geiger, Girvin, and Sophomore Whitney Jordan led off the meet with a win in the 200 medley relay. Jordan also won the 100 free by 3 seconds, and the 200 free by 6 seconds. Ann Girvin then went a blistering 24:67 in the 50 free, an astounding 3 seconds faster than the second place finisher, to set a new school record. She also won the 100 fly.

The race of the day, though, went to Junior Lynn Bisignani who held on against F&M's premier swimmer to give the Hopkins 200 free relay team of Junior Carol Haynes, Senior Co-captain Danielle Bird, Wright, and herself a 0.28 second victory.

The Jays then travelled to Catholic for their third meet of the season. While the men cruised to an easy victory, the women had to come from behind to win, after their opening relay was disqualified on a very questionable false start.

Although the margin of victory for the men was very large, there were some exciting races. After the Jays took the opening 200 medley relay, Cameron Morse won the 1000 free by 0.04 seconds. Curran took the 200 free and Steidinger won the 50 free by 0.02 seconds. Ronson won the 200 IM, and the 200 back by a whopping 5 seconds. Harmon took the 500 free again, and the Jays won the final 200 free relay.

After a disheartening start, the women came back with Ann Girvin taking the 200 free by 9 seconds. Jordan won the 50 free by 0.05 seconds and Bisignani came from last place with one lap to go to finish second in the 200 fly. Jordan also won the 100 free, and Wright took the 200 back by 5 seconds. Down by one point with two races remaining, senior Co-captain Danielle Bird secured the Blue Jay victory with a twelve second romp in the 200 breast. The Jays also took the final relay, with the help of diver Laura Christie, who put in a cameo appearance.

If the NFL Season Ended Today:

(Wash. at Minn.) at Dall.
(Phil. at N. Orl) at SF

(Hou. at KC) at Pitt.
(Den. at Mia.) at Buff.

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It's the 'X-traordinary Malcolm X' Quiz

This quiz is sponsored by *Eddie's Liquors* (3109 St. Paul St., 243-0221) and *Eddie's Supermarket* (3117 St. Paul St., 889-1558). Win a case of beer and \$10 worth of munchies.

Malcolm X is all over the marketplace. The marketing boom can be traced back to Spike Lee's tendency to wear a baseball hat bearing the name of his latest movie project. When he finished "Jungle Fever," Spike traded in red "FEVER" hat for a black "X" hat. The "X" hat became popular, and the marketing phenomenon has exploded to the point that it's impossible to tell who is behind it. Since there is no trademark on the letter "X", several entrepreneurs have capitalized on the trend to create products, notably potato chips in a black bag with a big white X, which have nothing to do with the movie or with Malcolm X.

Spike Lee's movie is based on Alex Haley's classic book, *The Autobiography of Malcolm X*. Although the movie runs for over three hours, it is impossible to duplicate every important detail from such a comprehensive autobiography. While the movie is basically accurate, some creative liberties were taken. During his criminal period, several characters and incidents were merged into one. Later, while Malcolm was in prison, the movie suggests that a prisoner became Malcolm's mentor who introduced him to Islam. The mentor later becomes a nemesis of Malcolm's within the Nation of Islam. The autobiography mentions a mentor who simply encourages Malcolm to educate himself; it was Malcolm's younger brother who introduces Islam from outside the prison. Spike Lee chooses to ignore Malcolm's brothers and sisters, some of whom did play significant roles after Malcolm's rise to fame.

Despite the simplifications, the QM highly recommends the movie as a basically accurate portrayal of the autobiography, and a well-done story covering the life of Malcolm X. The book is highly recommended as well. This week's quiz covers Malcolm X, the person, the movie, and the autobiography. Answers are due in the QM's box at the Gatehouse on Wednesday, December 9 at 5:00.

1. Malcolm X's birthdate and given name.
2. Date of Malcolm X's assassination and the Muslim name that he had been using prior to his death.
3. Name of the Universal Negro Improvement Association leader whose "back to Africa" teachings were embraced by Malcolm's father.
4. "Sanford and Son" star who was known as "Chicago Red," and acquaintance of Malcolm in Harlem in the 1940 s.

MALCOLM



"The true Islam has shown me that a blanket indictment of all white people is as wrong as when whites make blanket indictments against blacks."
—Malcolm X, May 21, 1964, after his return from Mecca.

5. Name of Malcolm's Boston friend, played by Spike Lee in the movie.
6. State in which Malcolm served his prison sentence.
7. Name of Malcolm's younger brother, who introduced incarcerated Malcolm to the Nation of Islam teaching.
8. Messenger of Allah and Nation of Islam leader whom Malcolm first met through numerous letters from prison.
9. Malcolm's wife's name.
10. Current "60 Minutes" correspondent who interviewed Malcolm and other Nation of Islam leaders in 1959 for a TV show that would be titled "The Hate that Hate Produced."

11. Name of C. Eric Lincoln's published PhD thesis on the Nation of Islam.
 12. Controversial New York preacher and political activist who has a cameo as a street preacher in the movie.
 13. Person whose assassination was referred to by Malcolm as a case of "the chickens coming home to roost."
 14. Number of days Malcolm was "silenced" for making the aforementioned comments.
 15. Eventual heavyweight champion who became a friend of Malcolm while training to fight Sonny Liston.
 16. Malcolm's World War II draft status.
 17. Arabian ruler who made Malcolm an honored guest of state during the pilgrimage.
 18. Queen of Soul who sings the first song played during the credits of the movie.
 19. Southern rap group, whose current hit "Revolution" is the second song played during the movie credits.
 20. Plays a Soweto teacher in a cameo role in the movie.
- Bonus: Name all of Malcolm's *father's* children (first names) from oldest to youngest. Name all of Malcolm's children, from oldest to youngest.

Last week's quiz produced 3 entries, and was very close. Both the Bio Department Office and Chris "Russaaaaalll" had strong bonus answers but one wrong on the main section of what was officially called the "Frankie and Mikey Series" quiz. (The QM preferred the "Boots are Made for Moonwalking" Quiz). The winner, with a perfect main section and so-so bonus answer is the **Reel World Gang** (Jonathon Ring, Kerry Murtaugh, George Lebron, Chris Gadbois, Rich McGuire). One or all of you should stop by the Gatehouse to claim your prize.

Last week's answers are: 1. Kitty Kelley 2. "Ben" 3. Phil Hartman 4. Gary, Indiana 5. Sinead O'Connor 6. Jermaine 7. "Something Stupid" 8. Rebbie (Maureen), LaToya, Jackie, Tito, Marlon, Jermaine, Michael, Randy, Janet 9. "China Beach" 10. "Good Times" 11. Paul Anka 12. Boyz II Men 13. Kennedy, Reagan 14. LaToya 15. Garry Trudeau 16. Paul McCartney 17. Olympia Dukakis 18. Freddy "Boom-Boom" Washington 19. *The Manchurian Candidate* 20. John Landis

Bonus: 1) Michael, Jermaine, Janet, Rebbie (not LaToya) Jackson, Frank and Nancy Sinatra (the elder Frank, the younger Nancy) 2) Janet—"Love Will Never Do (Without You)," Michael—"Black or White," Frank—"Strangers in the Night," Nancy—"These Boots are Made for Walking."

Campus Notes

Campus Notes must be 50 words or less and received at the Gatehouse by Wednesday at 5 p.m. before Friday of publication. Entries will not be accepted over the phone and only two notes per organization are permitted. Campus notes are free of charge, but space is not guaranteed even if all qualifications have been met.

Come and watch the 11th Taekwondo Belt Testing. Our students excel under pressure so we welcome big crowds. It will be held in the Wrestling room in the Athletic Center at 3:00 p.m. on Saturday, Dec. 5th.

Come and meet the "Liberator of Jerusalem": Israeli General Uzi Narkiss on Monday, Dec. 7th at 8 p.m. in the AMRI Multi-Purpose Room. Brought to you by the Hopkins Jewish League and the US Army ROTC.

It's Karaoke Nite!! Gift Certificates and Cash Prizes for the best acts! Free chicken wings and popcorn. Saturday, Dec. 5th from 9 p.m.-1 a.m. at Abel's Place. Sponsored by Residential Life and Student Activities Office.

The SEALS Award, Student Excellence Award for Leadership and Service, is given to those students nominated by the Hopkins community and found worthy by the committee. Nominations will start being collected in January. Questions? Call Student Council at x8203.

Hey out there! The Comic Book Club meets every Wednesday at 6:30 p.m. in the Little Theater. If you have any interest in panelized fiction stop on by. Also, the Annual Holiday Specials are coming. Be on the lookout for them.

English Conversation Table for American and International Students Eat lunch with the international community at Hopkins every Wednesday in Conference Room A in Levering at noon. Sponsored by the English Language Program for International TAs of the Language Teaching Center. Call x5122 for additional information.

Pi Kappa Alpha and the RAB are co-sponsoring Casino Night in the Glass Pavilion on Friday, Dec. 11th from 8-11 p.m. All proceeds will benefit Toys for Tots. Help us give the less fortunate children of Baltimore a happy holiday. Poker, roulette, craps, blackjack, prizes, Angelo's pizza, music and more.

The Ombuds Office would like to invite the good folks of Homewood to a Holiday Get-Together on Wednesday, Dec. 9th from 4-6 p.m. in the Glass Pavilion. Please join us in celebrating the Holidays at Homewood.

The Johns Hopkins Choral Society is pleased to announce that it is holding its annual winter concert on Dec. 8th at 8 p.m. The concert will be held at the Hopkins Homewood campus at the Great Hall in the Levering Building. Honnegar's King David will be sung by the chorus and soloists and The Baltimore Symphony Orchestra will accompany them! Refreshments will be served after the concert.

Meeting for BA/MA Applicants There will be a meeting on Tuesday, Dec. 8th from 12-1 p.m. in Mergenthaler 366 for international students interested in applying to the BA/MA program. The meeting will provide information about the program, answer student questions, as well as give instructions concerning applications. Applications are due in February. Students accepted to the program spend their senior year at the School of Advanced International Studies in Washington, D.C.

Vice-President Dan Quayle's Chief of Staff, William Kristol, will speak on, "Foreign Policy as a Political Issue in the 1990's," on Dec. 7th from 5-7 p.m. in Maryland 110. Sponsored by the International Studies Program and the John M. Olin Foundation.

Evergreen will host a Christmas Open House on Sunday, Dec. 6th from 1-4 p.m. The house will be decorated for the holidays and will feature seasonal refreshments and piano music. All Johns Hopkins students, faculty and staff are admitted free. Evergreen House, 4545 N. Charles St. Call 516-0341.

The Latin American Studies Program of Johns Hopkins University is pleased to invite you to an informal get-together from 4-6 p.m. on Thursday, Dec. 10th in the Garrett Room, Milton S. Eisenhower Library. Refreshments will be served.

MANDATORY meeting for all prospective WHAT DJ's, Monday, Dec. 7th at 7 p.m. in the McCoy Multi-Purpose Room. No-show, no show. Please bring your tentative spring semester schedules.

The JHU Barnstormers will present Thornton Wilder's *Our Town*, on Dec. 4-6 at 8 p.m. in the Arellano Theater. Ticket costs are \$3 for students and \$4 for all others. For more information call 516-4519.

Professor Quote's? If you got 'em we want 'em. By this Saturday, submit prof. quotes to the Black & Blue Jay's SAC Box. Our issue is coming this reading period. (Even if you didn't like our first one, check this out!)

Coed Naked Orthodox and Conservative Services will be held at 4:30 on Friday in the Jewish Students Center in the basement of AMRI. Rough, tough, and in the buff.

Auditions will be held for the Barnstormer's first spring studio, William Shakespeare's *The Taming of the Shrew*, on Monday and Tuesday, Dec. 7-8 from 7-10 p.m. in the Arellano Theater. No experience is necessary. For more information call 516-4519.

Why worry hard?? Come play cards!! The Bridge Club meets Tuesday nights from 8-12 p.m. in the luxurious AMRI snack bar. Newcomers of all skill levels are always welcome.

The Asian Guys Club will be meeting every Monday and Tuesday until Reading Period. We will be discussing cellular phones and deciding the top 5 Asian women at Hopkins. The club would like to acknowledge Throat Culture for their creative interpretation of our meetings. This month's member of the week is ABC123.

The Octopodes a cappella singers of Johns Hopkins University are sponsoring a concert to benefit the Maryland Food Bank. The concert will be held on Thursday, Dec. 10 at 8 p.m. in Shriver Hall. Tickets will be available at the door: \$5.00 general and \$3.00 students with I.D. Five other a cappella groups including the JHU alleycats and from local colleges will participate. For further information, call 516-8209. Don't miss it!

Attention all SAC Groups— there will be a General Assembly on Wednesday, Dec. 9th at 4:15 p.m. in the Arellano Theater. Attendance is mandatory.



Exposure by Farrokh Farrokh